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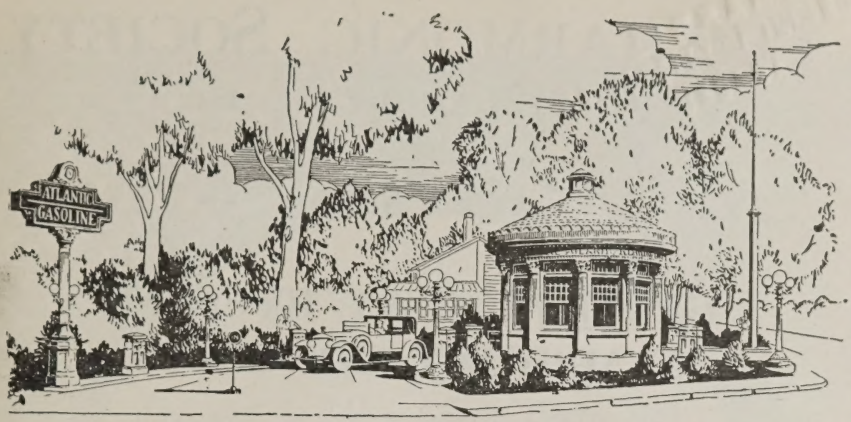
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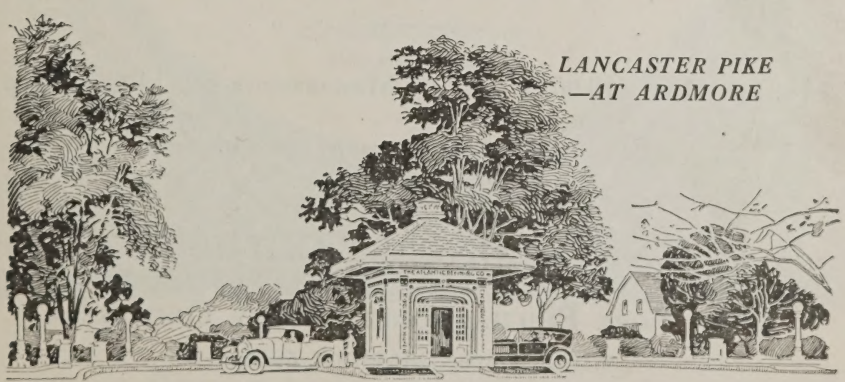


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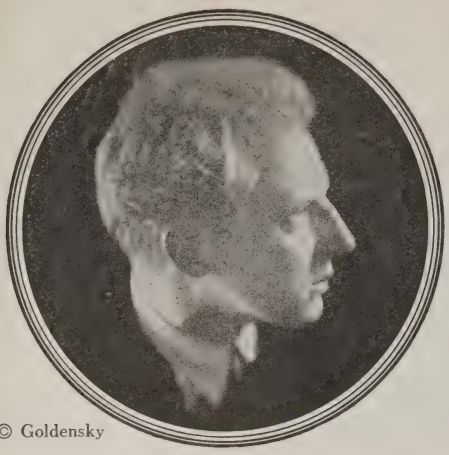
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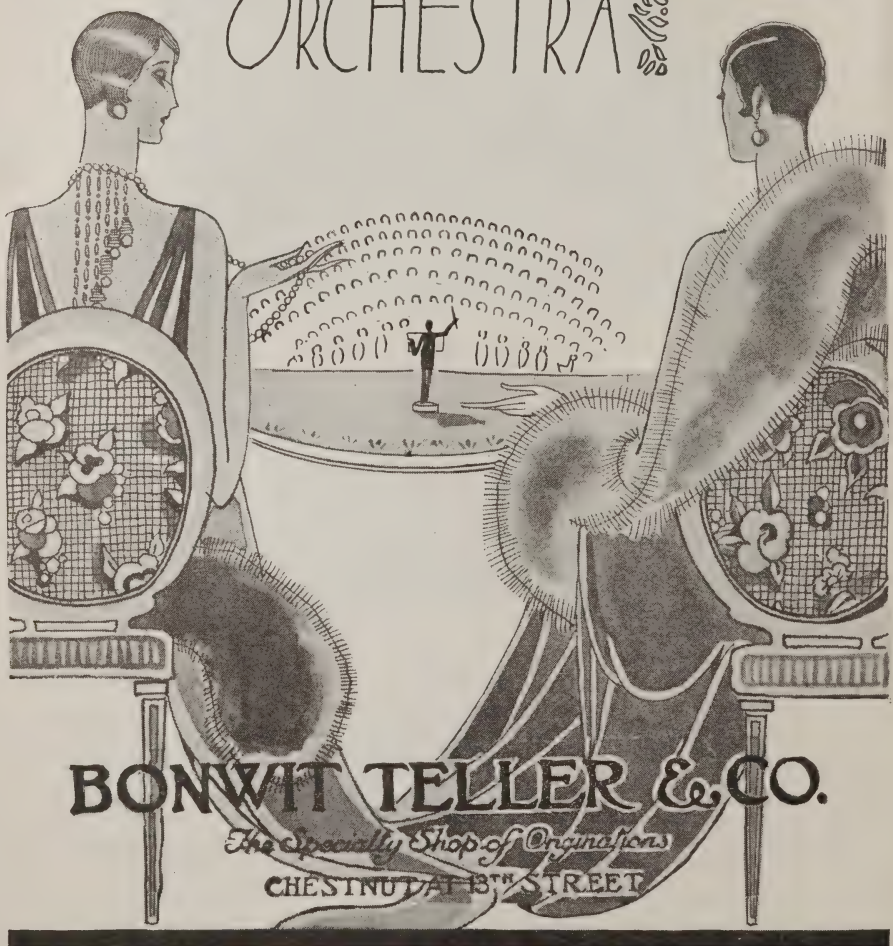
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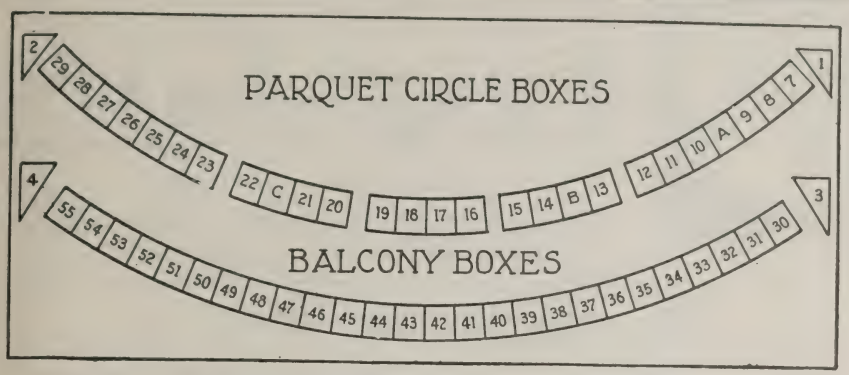
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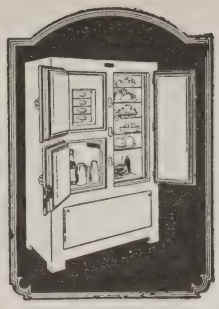
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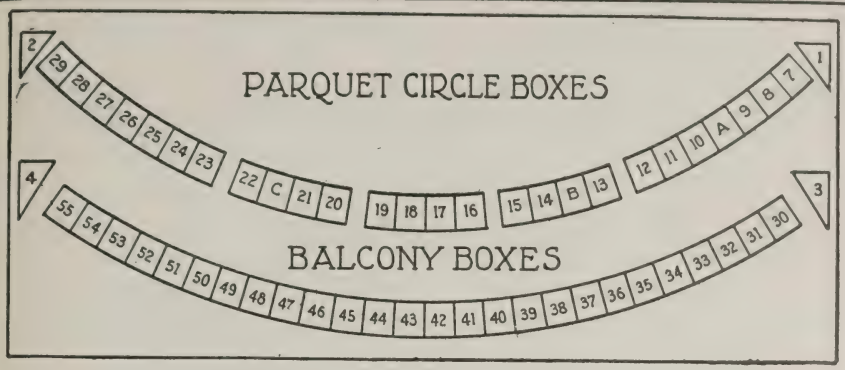
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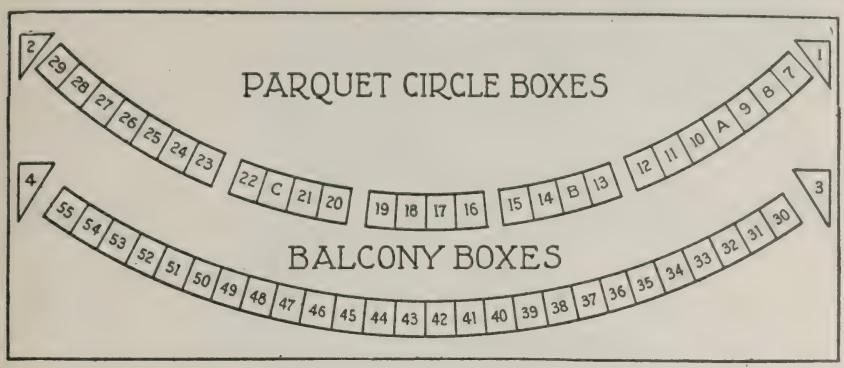
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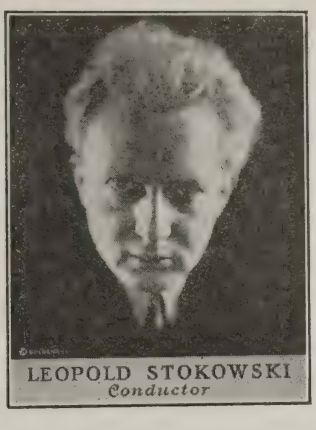
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II. Allegretto.
III. Presto. Presto meno assai.
IV. Finale. Allegro con brio.

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Notes on the Program

By LAWRENCE GILMAN

Symphony No. 7, in A major, Op. 92....Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

About a century ago, one Dr. Karl Iken conceived the idea of helping the public to an understanding of Beethoven's music by devising programmatic expositions of the symphonies. In the Seventh Symphony, the keen-eyed Doctor perceived the tone-picture of a political revolution. The "program" which he contrived for it was found by Schindler, with several others, among Beethoven's papers. Here it is, in part:

"The sign of revolt is given; there is a rushing and running about of the multitude; an innocent man, or party, is surrounded, overpowered after a struggle and . . . haled before a legal tribunal. Innocency weeps; the judge pronounces a harsh sentence; sympathetic voices mingle in laments and denunciations—they are those of widows; in the second part of the first movement the parties have become equal in numbers and the magistrates are now scarcely able to quiet the wild tumult. The uprising is suppressed, but the people are not quieted; hope smiles cheeringly, and suddenly the voice of the people pronounces the decision in harmonious agreement. . . . But now, in the last movement, the classes and the masses mix in a variegated picture of unrestrained revelry. The quality still speak aloofly in the wind instruments,—strange bacchantic madness in related chords—pauses, now here, now there—now on a sunny hill, anon on flowering meadow where in merry May all the jubilating children of nature vie with each other with joyful voices—float past the fancy."

* * *

Richly amusing as this precious nonsense may seem to us, one can hardly wonder that it infuriated Beethoven, and that he protested energetically. If expositions were necessary, he held, "they should be confined to characterization of the composition in general terms, which could easily and correctly be done by any educated musician."

But if Beethoven was annoyed by the ineffable Iken, one cannot help wondering what he would have thought and said about some of the later and infinitely more respectable commentators who have attempted to "interpret" the Seventh Symphony. Would he have been pleased by Schumann's discovery, in the second movement, of the marriage ceremony of a village couple? Philip Hale recalls a

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delightful assortment of interpretations that have been inflicted upon the lovely and defenseless work—that of D'Ortigue, for example, who thought the second movement pictured a procession in an old cathedral or in the catacombs; or that of Dürenberg, "a more cheerful person," who "prefers to call it the love-dream of a sumptuous odalisque"; and in the Finale some have discerned a battle of giants, some a feast of Bacchus.

* * *

There are other and equally divergent readings:

"Marx sees in it a tale of Moorish knighthood, and this notion also had possession of the mind of Teetjen, who, though first he says: 'Here the ringing woodland of feudal times is round us, and all the panoply, pride, pomp and circumstance of a royal chase,' afterwards gets deeper and deeper into thoughts of chivalry, and is almost tempted to call up pictures of Scott's *Ivanhoe*. Oulibischeff associates scenes from a masquerade with it. Lenz and Seroff, two other Russians who were as fanatical in their admiration for the symphony as Oulibischeff was the contrary, find it full of military pomp. Bischoff, the antagonist of Wagner, to whom we owe the phrase 'music of the future,' treats the work very happily as a sequel to the *Pastoral* Symphony, and conjures up pictures of the autumnal merry-makings of the gleaners and vine-dressers, the tender melancholy of a love-lorn youth, the pious canticle of joy and gratitude for nature's loveliness and nature's gifts, and the final outburst when 'joy beckons again and the dance melodies float out upon the air and none stand idle; the ground trembles, joyous shouts sound through the merry din and old and young are borne off in the mazes.' All this is purely fanciful, of course, but if we wish to observe a characteristic of the symphony which is tangible and real we have but to study its rhythmical structure and note that it is built on the dactyl which we hear, merry and tripping, in the first movement; gentle, sedate, tender, combined with a spondee in the second; cheerily, merrily, jocosely happy in the Scherzo; hymnlike in the Trio, and wildly bacchanalian in the Finale."

* * *

Mr. Philip Hale, remarking that Wagner wrote "hysterically" about the Seventh Symphony when he saw in it "the apotheosis of the dance," recommends the essay of Berlioz as "the noblest and most

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poetic appreciation"; but Sir George Grove flings the epithet "outrageous" at poor Berlioz's head for daring to see in the first movement of the Seventh Symphony a *Ronde des Paysans.* He displays almost as much impatience as did Weber, according to a familiar legend, when the wonderful twenty-bar pedal point on E in the *Coda* of the first movement caused him to observe that the composer was fit for a madhouse (when the symphony reached Leipzig, not long after the first performance at Vienna on December 8, 1813, musicians, critics, and connoisseurs, exercised especially by the first and last movements, came to the conclusion that Beethoven must have been intoxicated when he wrote them).

* * *

M. Romain Rolland, whose study of Beethoven contains a generous measure of romantic fiction, nevertheless makes this shrewd comment, apropos of the amazing contemporaneous legend about the symphony having been a product of inebriety: "The work of an inebriated man indeed it was, but one intoxicated with poetry and genius; one who said to himself, 'I am the Bacchus who crushes delicious nectar for mankind. It is I who give the divine frenzy to mankind,' "—a comment suggested, of course, by Wagner's observation that he did not know "Whether Beethoven wished to depict a Dionysian orgy in the Finale of his symphony," though he recognized "in this passionate *kermesse* a sign of his [Beethoven's] Flemish origin, just as we see it likewise in his bold manner of speech and in his bearing . . . Nowhere is there greater frankness or freer power than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than for the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country."

* * *

Vincent d'Indy, developing his favorite thesis that Beethoven, in what M. d'Indy calls the second phase of his career (1801-1815), "unveiled the three loves which filled his soul to overflowing,—the love of woman, of nature, of country,"—assigns the A major Symphony to the second of these categories. The Seventh Symphony was finished in 1812, four years after the completion of the "Pastoral." M. d'Indy insists that "ten great works, at the fewest—not *one* 'Pastoral Symphony,' but *ten* pastoral symphonies—tell of

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Beethoven's impressions face to face with Nature." He puts at the beginning of this list, according to date, the sonata for piano, Op. 28 (entitled "Pastoral" in some editions). "This work (antedating, despite the number, his Op. 27) seems like the avowal to fields and forests of a moment of calm happiness, at the dawn of his love for 'la Damigella Contessa Giulietta di Guicciardi.' Then come the sonatas Op. 30, No. 3 (for violin) and Op. 31, No. 3 (for piano, 1802-03); the admirable sonata in C major, Op. 53, which the Germans call the 'Waldstein' and the French 'L'Aurore,'—contemporary with and, so to speak, consolatory for the tortures of Op 57; then three movements out of four in the seventh quartet (1806), and the Sixth, Seventh, and Eighth Symphonies; finally, the superb tenth sonata for violin, Op. 96, in its entirety (1812); without taking account of the rustic dances, the finales of the trios Op. 70, No. 2, and Op. 97, or the pastoral entr'acte in *Egmont*." [1]

M. d'Indy discusses at length, and with disarmingly affectionate eloquence, the nature-painting in the Sixth Symphony; but his determination to regard all the music of the period between 1801 and 1812 as "impregnated with Beethoven's love of the natural world" leads him to throw caution to the winds and gather the Seventh Symphony boldly into his naturalistic net. M. d'Indy dismisses in a contemptuous parenthesis Wagner's "apotheosis-of-the-dance" theory, and plumps out the real truth in unequivocal sentences: "The Symphony in A," says he, "is a pastoral symphony pure and simple. In the rhythm of the first movement there is certainly nothing dancelike; it seems rather as if inspired by the song of a bird. The Trio in the Scherzo reproduces, it is said, the melody of a pilgrims' chant heard at Teplitz in 1812; and the Finale is a village festival aptly characterized." What the Allegretto is, M. d'Indy neglects to tell us.

* * *

Beethoven's Seventh has been called "the most beautiful symphony in the world." Perhaps it is. Perhaps even those who shy at superlatives will hesitate to dispute the unique compulsions of this music. You fancy, listening to it, that George Herbert might

---

[1] *Beethoven: A Critical Biography.* By Vincent d'Indy. Translated by Dr. Theo. Baker. The Boston Music Co., 1913.

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have imagined something not unlike it when he wrote: "My free soul may use her wing." It has the deathless charm of all motion that is unvexed, spontaneous, perfectly released—the flight of wild swans across an autumn sky, the ripple of wind-swept corn, a gale through April woods, the running of mountain water. Beethoven patterned after Nature in setting his rhythms to a varying pace. This music is full at times of the ungovernable ecstasy of some primal and magically recovered Spring—you may hear in it the sudden laughter of dryads in immemorial woods, the exquisite gayety of the vernal earth; or it has the grave pace of some commemorative ritual.

But for each his special, private interpretation—you find what you wish in this symphony; almost anything that, under its spell, you bring to it, is there.

Yet the sage and conclusive word of Mr. Hale will outlast the contortions of the interpreters: "Why should anything be read into the music of the Seventh Symphony? It needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer."

Excerpts from the Music to "A Midsummer-Night's Dream": I.—Overture; II.—Notturno; III.—Scherzo; IV.—Wedding March .....Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Sir George Grove, in a moment of absent-minded generosity, said of Mendelssohn that in the Overture to "A Midsummer-Night's Dream" he "brought the fairies into the orchestra and fixed them there." Of course that is not strictly true of Mendelssohn, for Weber had turned the trick before him. It would be more truthful to say that Mendelssohn was one of those who brought Shakespeare into the orchestra. The reading of *A Midsummer-Night's Dream,* said Hazlitt, "is like wandering in a grove by moonlight; the descriptions breathe a sweetness like odours thrown from beds of flowers." It would be needlessly draconian to test Mendelssohn's incidental music to the play by the touchstone of that characterization —to expect it to give us the musical equivalent of such poetry as

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Yet Mendelssohn nevertheless succeeded in bringing something authentically Shakespearean into the orchestra—something of the charm and gayety of the play, and something of its romantic sweetness, when, as a youth of seventeen, he wrote the Overture to the *Dream,* extemporizing it on the piano of a beautiful lady who lived close by the Mendelssohn dwelling in Berlin.

* * *

His sister Fanny and himself were then deep in translations of Shakespeare. Mendelssohn, indeed, was steeped from childhood in the *Midsummer-Night's Dream.* The play, wrote his sister Fanny in 1843, "has occupied an important part in our household. We had all at different ages gone through the parts from Peasblossom to Hermia and Helena. . . . Felix especially had made it his own." Mendelssohn was commissioned by the King of Prussia in 1843 to write music for the *Dream,* and he composed it early in that year. His music for the play comprises twelve numbers, in addition to the Overture which he had composed seventeen years before—in 1826.

* * *

In the thrice-familiar Overture he gives us fairy music (near the beginning, played by the strings). Later, he suggests the dance of the rustic clowns, the hunting-horn of Theseus, and the bray of the ineffable Bottom.

The exquisite *Nocturne* (*Andante tranquillo,* E major, 3-4) was intended to be played between Acts III and IV, and recalls the picture of the sleeping lovers in the wood at the end of the preceding act.

The *Scherzo* (*Allegro vivace,* G minor, 3-8), comes between Acts I and II, following the delectable episode in Quince's house where the *Pyramus and Thisbe* project is discussed. But the music is delicate and jocund, and avoids the broad comedy of Shakespeare's scene.

Of the Wedding March it would doubtless be impertinent to speak.

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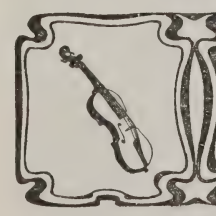
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Prelude and Liebestod, from "Tristan und Isolde,"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner finished the "composition-drafts" of *Tristan und Isolde* July 16, 1859,[2] but the Prelude to the music-drama had been performed at Prague, under Hans von Bülow, on March 12 of that year—four months in advance of the completion of the opera itself. The Prelude was played at that concert without the *Liebestod,* for the sufficient reason that Isolde's death-scene was not then composed: Wagner wrote the music of the third act at Lucerne between April 9 and July 16, 1859.

Wagner heard his *Tristan* Prelude played for the first time by an orchestra when he conducted it at one of his Paris concerts, on January 25, 1860,—"after the most unheard-of torment, stress and toil." He wrote Mathilde three days later that the occasion was "nothing more nor less than a festival. The orchestra was already fired to white enthusiasm, and hung upon my eye, my finger tip. I was received both by it and the audience with endless cheers. . . . The sensation is quite immense; strange experiences. . . . feuilletonists rushing to kiss my hand. I myself was dead-beat. On that night I took my last initiation into suffering: I must trudge on. The flower [*Tristan und Isolde*] has to open to the world."

At the rehearsals, Wagner had found that the Prelude "was so inscrutably new to the bandsmen" that he had to lead his men from note to note "as if exploring for gems in a mine." Bülow, who was present, "confessed that the performances attempted of this piece in Germany had been taken on trust by the audience, but the music itself had remained entirely unintelligible." The Parisians were more responsive: "I succeeded," wrote Wagner, "in making this Prelude understandable both to orchestra and audience—aye, people assure me it called forth the deepest impression of all."

* * *

[2] Wagner worked upon *Tristan*—text and music—for three years, according to the anxious calculations of Mr. William Ashton Ellis. Mr. Ellis assigns the "earliest prose-draft" of the libretto (disregarding the rumors of sketches made in the course of 1855) to the summer of 1856. The definitive prose-draft was begun August 20, 1857, and completed September 18th. The music was begun October 1, 1857, and the composition-drafts were finished July 16, 1859. The last pages of the fair copy of the orchestral score were finished August 6, 1859.

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Wagner prepared for this Paris performance of the *Tristan* Prelude an explanation of the music. But he afterward wrote another gloss for the combined Prelude and Finale, much shorter than the earlier one, and differently phrased, the most interesting aspect of which is that it gives the title *Liebestod* not to the Finale,—as we do today,—but to the Prelude; while the Finale is called "Transfigurement" (*Verklärung*). This later explanation, as used upon the programme of a Vienna concert, December 27, 1863, is as follows:

TRISTAN AND ISOLDE

(*a*) PRELUDE (*Liebestod*)

Tristan as bridal envoy conducts Isolde to his uncle King. They love each other. From the first stifled moan of quenchless longing, from the faintest tremor, to unpent avowal of a hopeless love, the heart goes through each phase of unvictorious battling with its inner fever, till, swooning back upon itself, it seems extinguished as in death.

(*b*) CONCLUSION (*Verklärung*)

Yet, what Fate divided from this life, in death revives transfigured: the gate of union opens. Above the corpse of Tristan, dying Isolde sees transcendent consummation of their passionate desire, eternal union in unmeasured realms, nor bond nor barrier, indivisible!

The transference of the term *Liebestod* from the Prelude to the Finale, for which it has now become synonymous, seems to have been brought about by Liszt, who gave the title to his masterly piano transcription of Isolde's rhapsody. Liszt found the term in the text of the love-duet in the second act, where the transported pair sing together the words: *Sehnend verlangter Liebestod!* ("O bitterly burned-for death-by-love!", is Alfred Forman's English rendering. "Death through stress of love" is Mr. Ellis' attempt at an explanation of the word *Liebestod.*) Liszt used the tremendous theme to which these words are sung as the introduction to his transcription; but the theme itself, curiously enough, does not occur in that portion of the duet which is virtually identical with the music sung by Isolde over her lover's body—that "singing and soaring flame" which we know as the *Liebestod,* both in the opera and in the version for orchestra alone that is now almost invariably linked with the Prelude in the concert-room: music so drenched with sorrow and loveliness and exaltation that the world still shares Wagner's own wonder in the presence of it. "*Tristan* is, and remains, a marvel to me," he wrote candidly to the woman who had inspired it. "I am more and more unable to understand how I could produce such a thing." The mystery is still unsolved.

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December 11-12—Joseph Szigeti, Violinist (American début)

December 26-28—Roland Hayes, Tenor

January 15-16—Ottorino Respighi, Guest Conductor

January 22-23—Thaddeus Rich, Guest Conductor

February 12-13—Harold Samuel, Pianist

February 19-20—Georges Enesco, Violinist

March 26-27—Hans Kindler, Violoncellist

April 3-5—Harold Bauer, Pianist

April 16-17—Reinald Werrenrath, Baritone

* This list is incomplete and subject to change.

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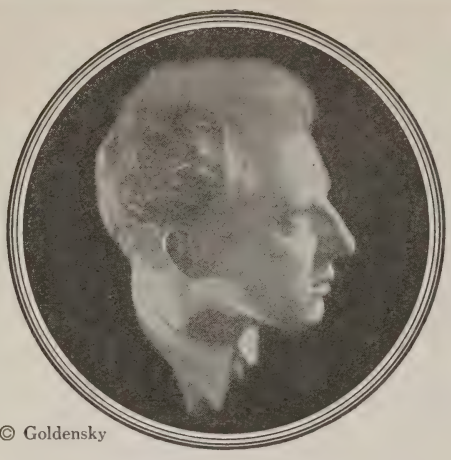
with Analytical Notes by

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SATURDAY EVENING
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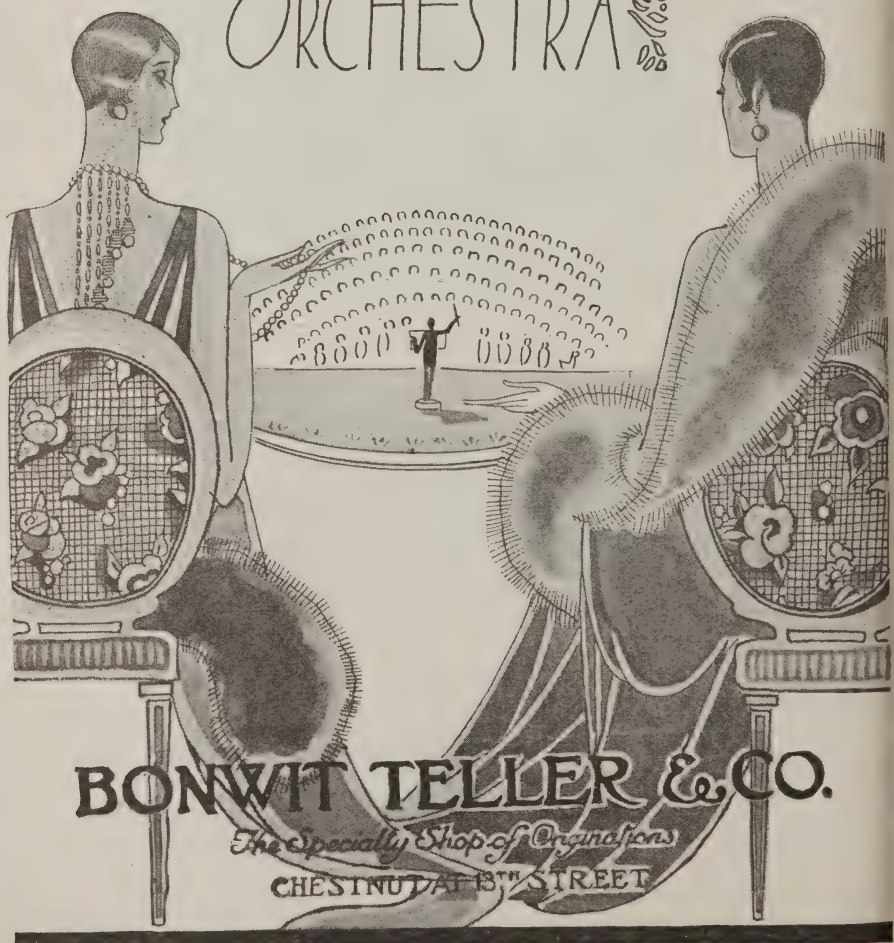
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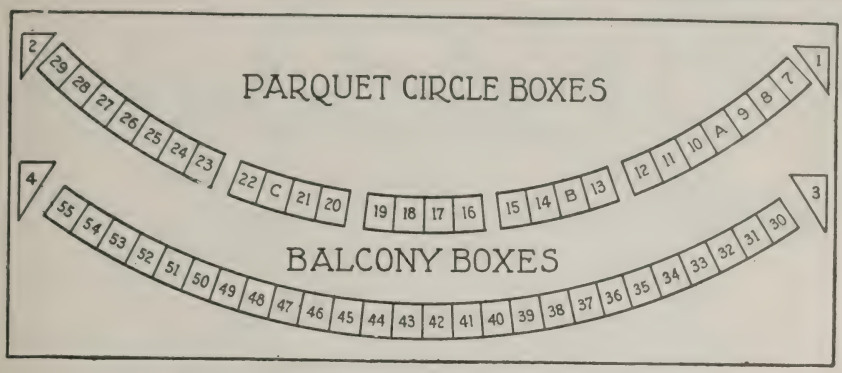
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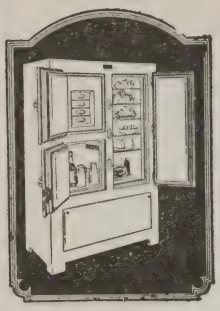
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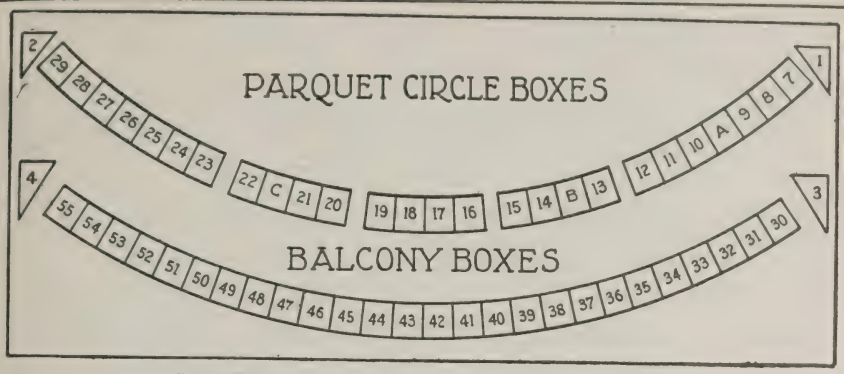
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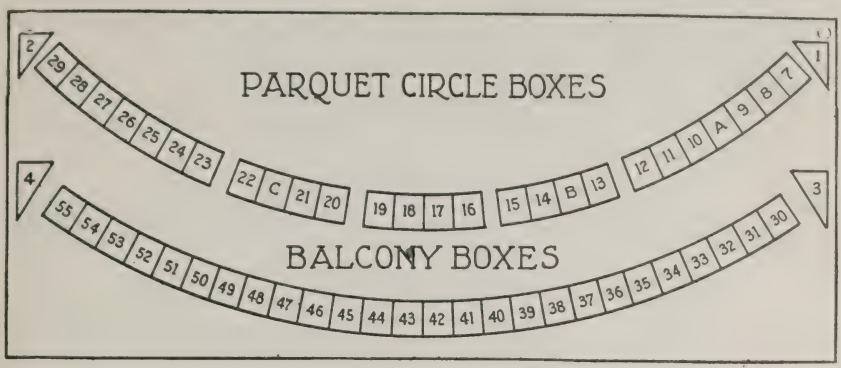
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DIED SEPTEMBER 20, 1925

RESOLUTION PASSED BY THE PHILADELPHIA ORCHESTRA ASSOCIATION

The officers and members of the Administration Committee of The Philadelphia Orchestra Association have learned with deep sorrow of the death of Mrs. Alexander J. Dallas Dixon, who had been a member of the Board of Directors of the Orchestra Association since its very beginning, as well as first President of the Women's Committee for The Philadelphia Orchestra. Her charming personality, sweet disposition and wise judgment combined to make her endeared and respected by all her associates.

In her death we have lost a true and devoted friend of music and a lady with whom it was a pleasure to be associated.

THE WOMEN'S COMMITTEE FOR THE PHILADELPHIA ORCHESTRA

Mrs. Alexander J. Dallas Dixon

Mrs. Alexander J. Dallas Dixon, the first President of this committee, who died on September 20, 1925, was for several reasons especially dear to our members.

Captains of ships who take the helm for voyages over uncharted seas, or leaders of expeditions across unknown continents who bring such undertakings to successful ends, receive the honor of their comrades. How much more should we treasure the memory of a pioneer leader, whose enterprise was so skillfully planned that the work for a noble purpose has been able to continue during twenty-one years.

Long before Mrs. Dixon entered upon the difficult position of President of this committee, however, she was a force in the musical life of the city. As an amateur pianist and singer, and as a member of the Eurydice Chorus and of the Melody Club, she was a well-known and important figure among the devotees of this enchanting art.

Mrs. Dixon taught the committee many lessons, although some of us were unaware of this fact at the time, and probably she was herself. Behind a delightful simplicity of man-..er there lay courage, patience, ability, firmness of purpose in an unpopular cause and a shining soul. Therefore, personally and officially Mrs. Dixon was the greatest ornament that the committee has possessed and the most beloved officer. It is especially distressing to us to lose her from our midst at a time when all friends of the Philadelphia Orchestra are rejoicing in the Twenty-fifth Anniversary of the first concert, which is to be celebrated in November. So devoted a member of the Board of Directors of The Philadelphia Orchestra Association will be much missed on that occasion.

It may be well said, "Her ways were ways of pleasantness and her paths were paths of peace," for, led by her, the Women's Committee for The Philadelphia Orchestra has wended its steps along the same road. Our gratitude will endure while the committee continues to exist.

A committee composed of the officers has been appointed to present a resolution for action at this special meeting of the Women's Committee for The Philadelphia Orchestra.

RESOLUTION

Mrs. Alexander J. Dallas Dixon

First President of the Women's Committee for The Philadelphia Orchestra—1904-1912

Mrs. Alexander J. Dallas Dixon was the first President of the Women's Committee for The Philadelphia Orchestra, which was organized at her house on March 11, 1904. Until 1912 she continued as its presiding officer and during these

years she held the esteem and affection of the members of the committee and administered its affairs with wisdom, justice and a broad vision.

Therefore, be it Resolved:

That we, the officers and members of the Women's Committee, desire to record our deep sense of loss in the death of a beloved former President and late Honorary Vice-President, and to express our appreciation of her fearless initiative, her unfailing good judgment, her gentle but firm character, her wise leadership.

Be it also Resolved:

That this resolution be spread upon the minutes and that a copy be sent to her husband.

COMMITTEE

FRANCES ANNE WISTER, President
ADELE G. YARNALL, Vice-President
SALLIE HOUSTON HENRY, Vice-President
HELEN WARREN ALLEN, Treasurer
ELIZABETH H. ARNETT, Corresponding Secretary
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October 8, 1925.

The PHILADELPHIA ORCHESTRA

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PROGRAM

BACH — **Choralvorspiel—Wir glauben all' an einen Gott**

BRAHMS — **Symphony No. 3, in F major**

I. Allegro con brio
II. Andante con moto
III. Poco allegretto
IV. Allegro

INTERMISSION

Of ten minutes' duration, at evening concert only

CHOPIN — **Funeral March**

In Memoriam—Mrs. Alexander J. Dallas Dixon

HOLST — **Japanese Suite**

Prelude—Song of the Fisherman
Ceremonial Dance
Dance of the Marionette
Interlude—Song of the Fisherman
Dance under the Cherry Tree
Finale—Dance of the Wolves

LISZT — **Symphonic Poem, "Les Preludes"**

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Notes on the Program

By LAWRENCE GILMAN

Chorale-Vorspiel, "Wir glauben all' an einen Gott,"

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, January 28, 1750.)

This is an orchestral transcription of one among that large group of organ works founded on or associated with chorales of which Bach wrote so many in the course of his life.

* * *

The chorale-prelude performed at this concert [1] belongs to one of the collections put together by Bach himself and published during his lifetime. *Wir glauben all' an einen Gott* is included among the organ works that form the Third Part of the *Clavierübung,* a comprehensive work in four parts, containing both organ and clavier music, which appeared between 1731 and 1742. It was probably the first of Bach's works to be engraved. Bach's title for Part III, consisting chiefly of organ music,[2] is as follows:

> The Third Part of the Clavier Exercise, containing various Preludes on the Catechism and other Hymns, for the Organ. Composed for amateurs and lovers of such works, and for their recreation, by Johann Sebastian Bach, Composer to the Royal and Electoral Court of Poland-Saxony, Kapellmeister and Director of the Music, Leipsic. Published by the Author.

This Third Part of the *Clavierübung* begins with a Prelude in E-flat, and ends with a Fugue, also in E-flat—the famous one known as "St. Anne's," from the similarity of its opening subject to the hymn tune of that name. Between the Prelude and the final Fugue stand a series of twenty-one movements founded upon or associated with chorales, and employing hymns which illustrate the Lutheran Catechism.

* * *

In Bach's scheme, the chorale-prelude on *Wir glauben all' an einen Gott* stands for the Creed among the catechism hymns. Luther's hymn, *Wir glauben all' an einen Gott,* is a free version of the Nicene Creed, and was first published, with the melody, in Johann Walther's Hymn-Book, at Wirtenberg, in 1524. The hymn was sung at the funeral of Luther's patron, Friederich the Wise of Saxony, in 1525, and was used as a funeral hymn at a later period. During the Reformation, it was generally sung after the sermon. The tune itself is anonymous, but was probably derived from the plain-song of the Creed, and was adopted by Walther. Bach's version of it conforms closely to the original.

---

[1] Played for the first time by the Orchestra at the concerts of March 28-29, 1924.

[2] The four clavier duets published with this collection have nothing whatever to do with their context—they seem to have been accidentally included during the engraving.

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The first verse of Luther's hymn is as follows:

We all believe in the one true God,
Maker of the earth and heaven;
The Father who to us in love
Hath the claim of children given.
He in soul and body feeds us,
All we want His hand provides us,
Through all snares and perils leads us,
Watches that no harm betides us;
He guards us well by day and night,
All things are governed by His might.[3]

* * *

Bach's organ prelude on the chorale is a fugue in D minor, and is often known as the "Giant Fugue" because of the step-like pedal passages which stride up and down through an octave. Professor Terry thinks that they symbolize "the impregnable foundation on which rests the faith of the Church"; and he compares them with the structure of pedal crochets on which Bach builds the *Credo in Unum Deum* and *Confiteor* of the B minor Mass. Above this foundation in the organ prelude, the first phrase of the melody, *Wir glauben all' an einen Gott,* is reiterated. The subject of the fugue follows the outline of the chorale melody, while the pedals assert their profession of faith.

* * *

Organ movements based upon chorales were among Bach's earliest attempts at composition. It is probable that his first writing for organ was a treatment of a chorale melody. He worked intermittently in this field throughout his life, and ended his career, as he had begun it, with an organ piece of a similar kind; for he dictated a chorale-prelude as he lay nearly blind on his deathbed. Most of his organ works of all kinds appear to date from the Weimar and pre-Weimar periods. Schweitzer thinks that at Cöthen, and in the first Leipsic period, he wrote only occasionally for the organ; but afterward, about 1735, he reverted to it, and wrote the great organ works of his maturest phase. At the same time he revised and sifted his earlier writings for the instrument, and this was his occupation when he was halted by death.

* * *

Bach himself collected almost a hundred of his chorale-preludes into five sets. The first of these includes the forty-six pieces in the "Orgelbüchlein" ("Little Organ Book"), dating from about 1717, when Bach was thirty-two years old. They were composed partly at Weimar (probably while Bach was languishing in jail, where he was imprisoned for a month by the Grand Duke), and were written out later, after his arrival in Cöthen. Twenty-two years later, in 1739, Bach published the Third Part of the *Clavierübung,* consisting chiefly of organ works, and among these are twenty-one chorale-

[3] Catharine Winkworth's translation.

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preludes. Between 1747 and 1749, Schübler, a Zeller publisher, issued six of Bach's chorale-preludes, arrangements (made by Bach himself) of three-part chorale arias from the cantatas. At about the same time, Balthasar Schmidt, of Nuremberg, published the superb set of canonic variations on the Christmas hymn, *Von Himmel hoch*. The famous set of "Eighteen Chorale-Preludes" were collected and revised, and perhaps in some cases composed, at Leipsic during the last days of Bach's life. Besides these collections, there are a large number—fifty or so—of miscellaneous chorale-preludes, many of them probably of early date and some of them dull and unrepresentative; and there are others (collected in Volume XL of the Bachgesellschaft Edition) whose authenticity is doubtful. This makes, in all, about one hundred and forty chorale-preludes which may be attributed to Bach.

* * *

These wonderful organ works are virtually unknown to all but specialists in the study of Bach. It is doubtful if the average music lover, even if he is familiar with Bach's clavier pieces, vocal music and orchestral works (the suites, concertos, etc.), knows anything about the chorale-preludes, unless he happens to be an organist. Even in England, where Bach is almost a religion, and where organ music plays a much larger part in the life of the average musician than it does here, the first complete edition of the chorale-preludes was published only a few years ago, long after the other organ works of Bach had become familiar.

* * *

Most Bachians, even if they be professional musicians, are likely to feel pretty well satisfied with their knowledge of Bach if they know the *Well-Tempered Clavichord,* the *Inventions,* the Passions, the B minor Mass, the Brandenburg Concertos, half a dozen of the cantatas, and the *Chaconne*. Yet it is a fact that those who know these works, but know not the chorale-preludes, are unaware of Bach in almost his profoundest and most intimate phase. For Spitta did not exaggerate when he declared that Bach "went to the utmost limits of absorbed subjectivity" in his chorale-preludes; nor did Parry when he said that in these organ chorales Bach "seems to be communing with his own spirit"—that he included in them "some wonderful innermost human documents of the greatest fascination"; and that his deep love of the national chorales "made him deal with them as an artist might who had to make a casket for some inestimable treasure which deeply moved his romantic and imaginative faculties, and through them brought into play his highest artistic powers." We do not think that Ernest Newman goes a syllable too far when he asserts, in his admirable preface to the collected chorale-preludes, that these organ works are "the key to the very heart of Bach. If everything else of his were lost, from them we could reconstruct him in all his pathos and almost all his grandeur."

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Symphony No. 3, in F major, Op. 90.....Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Wagner died in February, 1883, while Brahms was at work on his Third Symphony (completed in that year and published in 1884), and it has been conjectured—Dr. Hugo Riemann ventured the guess—that Brahms may have intended to pay a tribute to the first citizen of Bayreuth when he recalled in the first movement of this symphony, just before the entrance of the second theme, a phrase from the "Venusberg" scene in *Tannhäuser*.[4] Without pausing to wonder whether it is likely that Brahms would have paid his tribute in quite that way, involving quite those connotations, it may be recalled that the Sirens of the Venusberg are not the only things that have been found in this inexhaustible symphony.

The final Allegro suggested to Joachim the idea of Hero and Leander (the second subject, in triplet rhythm, for horn and 'cellos, is Leander, according to Joachim). But Mr. W. F. Apthorp was reminded—by the first movement of the symphony, at least—of an entirely different person: Shakespeare's Iago. There is a celebrated cross-relation between the A-flat of the "motto" (the sombre ascending phrase in minor, F—A-flat—F, in the bass) and the preceding A-natural of the heroic chief subject—the superb theme that sweeps down in the violins after the introductory chords for the wind; and from this suggestion of conflict Mr. Apthorp deduced, as a possibility, some such underlying dramatic principle as "the bringing together of two opposing forces: Light and Darkness, Good and Evil, Major and Minor."

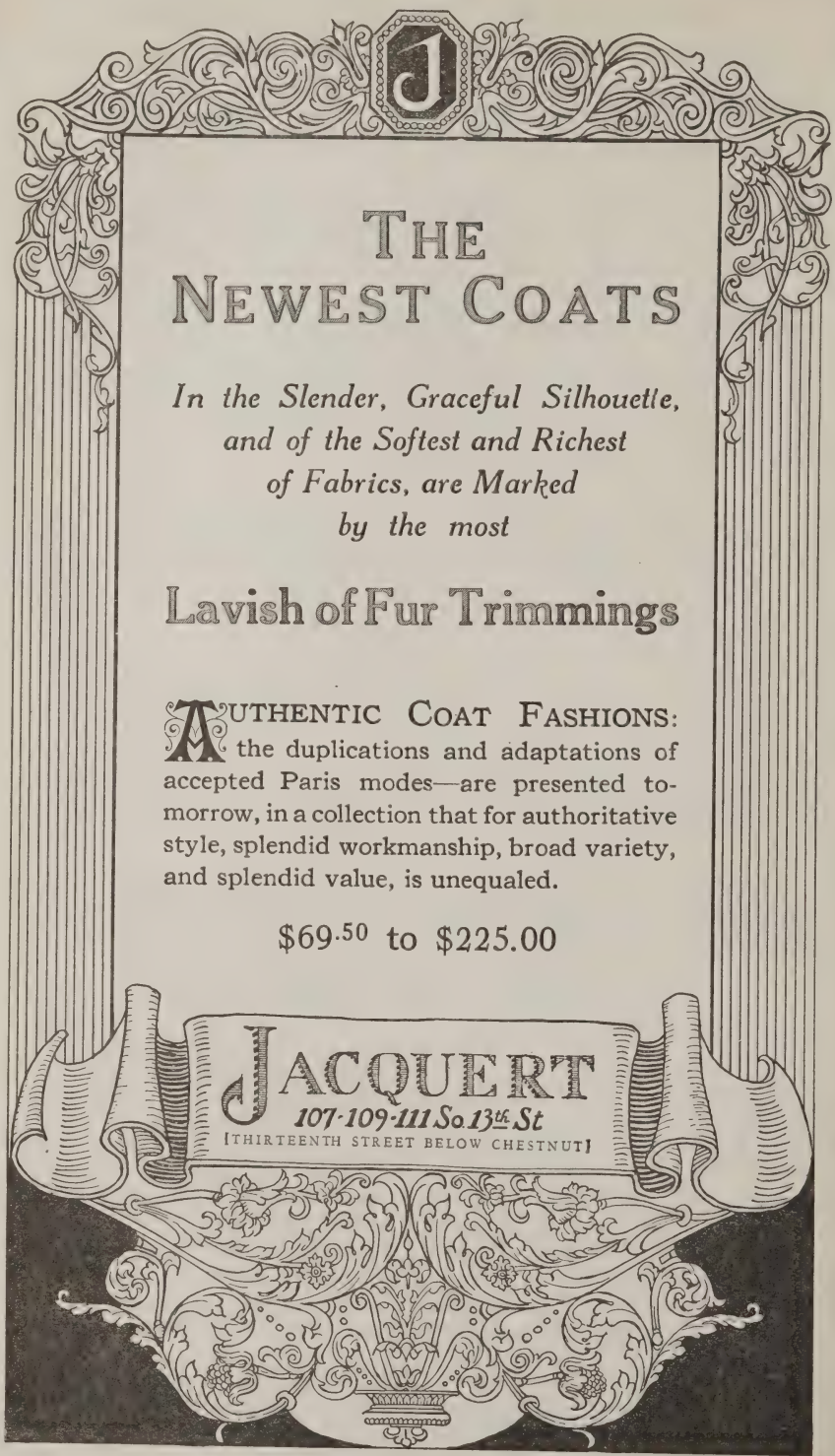
"The first theme," he continues, "starts in passionately and joyously, in the exuberance of musical life: the counter-theme comes in darkly and forebodingly, like Iago's.

> "'. . . . O, you are well-tuned now:
> But I'll set down the pegs that make this music,
> As honest as I am.'"

Mr. Fuller-Maitland, in his thoughtful and intelligent study of Brahms, proposes, on his own account, only one candidate for this symphonic Hall of Fame: the third movement, *Poco allegretto*, evokes for him (as do other creations of Brahms in a similar vein) "some half-human creature, some weeping dryad or disconsolate fairy." Richter dubbed the symphony "the Brahms *Eroica*"; although Miss Florence May, with striking sanity, pointed out that "a saying of that kind, probably uttered on the impulse of the moment [it was in a toast], should not be taken too seriously." Hanslick found in this symphony neither "the poignant song of Fate" that distinguishes the first symphony of Brahms, nor "the

---

[4] Fuller-Maitland, although he admits that "the harmonies and the melodic phrase" of this passage "inevitably recall" the Venusberg music, observes very sensibly that it would have been hardly worth while for Brahms to appropriate another's thought deliberately, and that the resemblance "can be nothing but the merest coincidence."


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joyful Idyl of the second. Its fundamental note is proud strength that rejoices in deeds. But this heroic element is without warlike flavor,—it leads to no tragic action, such as the Funeral March in Beethoven's *Eroica.* It recalls in its musical character the healthy and full vigor of Beethoven's second period, nowhere the singularities of his last period"; and now and again, thought Hanslick, one discerns the music through "the romantic twilight of Schumann and Mendelssohn."

* * *

And so this symphony has recalled, to different ears and minds, images and moods and characters so fantastically assorted that Alice might almost have dreamed of them in Wonderland. You rise from a reading of the commentators with a confused impression that you have been viewing a composite photograph of Iago and Leander, Beethoven and the Sirens of the Venusberg. It is less distracting and more profitable to think of the symphony as mere music, unadorned by a "meaning"; as music in which there is a singular blend of heroic beauty and romantic charm: a union of diverse traits exceptional even for Brahms, whose range of expressive speech was so large and so eloquent.

The Brahms of this Symphony is not the sombre, majestic, exultant Brahms of the C minor, with its dangerous skirting of the sublime, nor the warmly idyllic Brahms of the Second, nor the austerer Brahms of the Fourth. In his Third Symphony Brahms is by turns passionate and lyric and heroic, as in its companions; but nowhere else in his symphonies has he spoken quite as he has in the wonderful last movement of the F major. That slow subsidence at the end into a golden evening peacefulness, mystically contemplative and serene, is one of the indescribable things of music.

Japanese Suite ..... **Gustav Holst**

(Born at Cheltenham, England, September 21, 1874.)

The music of this Suite was written originally for the use of the Japanese dancer, Michio Ito, at his appearances in the London Coliseum in 1916. It was performed as a concert suite at a Promenade Concert in Queen's Hall, London, in the season of 1919. The score was published in 1925.

According to a note of the composer's, all the themes used in the Suite, excepting that of the *Marionette Dance,* were supplied by Michio Ito.

The Suite has no program, save that which is suggested by the titles given to the different numbers.

* * *

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Notes on the Program—Continued

Prelude.—Song of the Fisherman

The theme is announced by the first bassoon, senza mesura and without accompaniment, in D minor, ending with a fermata on A. Then, over a repeated accompaniment figure for the muted violins and harp, *Andante sostenuto,* 6-8, the violas sing an expressive subject in 2-4 time. Woodwind and horns take over the accompaniment, and the violins, now without mutes, expand the theme. The song rises to a fortissimo climax, subsides to a sustained pianissimo chord of the divided strings and wood in D major, and passes directly into the first movement.

I. Ceremonial Dance

Woodwind and violas begin this dance movement, *Allegretto quasi Andante,* with a tune in F sharp minor. Basses pizzicato, then the timpani, beaten by wooden sticks, accompanied by sleigh bells, mark the persistent rhythm of the chief phrase of the theme; and above this all the strings in unison, doubled by the horns, cor anglais, clarinets, bassoons, and tuba, pronounce the subject in an extremely vigorous passage, *molto pesante.* A swift diminuendo, with a long-held dissonance of the brass, leads to the second movement.

II. Dance of the Marionette

The glockenspiel introduces this sprightly movement with four softly struck G's; then the first violins trip on, pizzicato, with the theme of the dance (*Allegretto con spirito,* C minor, 6-8). Woodwind, harp and glockenspiel take over the melody in turn, with an effect of charmingly infantile grace; and finally the violins sing it against arpeggio accompaniment figures in the woodwind. Again a softly sustained chord of the wind shapes an aerial bridge to the succeeding movement.

Interlude—Song of the Fisherman

In this interlude, as in Strawinsky's *Chant du Rossignol,* a contemplative Fisherman repeats his musing song as poetical embroidery upon the action that goes on about him. The Fisherman of Holst sings again the meditative lay that we heard in the Prelude of the Suite—this time, at first, in the 'cellos and bassoons, against a weaving of the harp and woodwind; then in the unison violins, violas, and 'cellos. Rising sixths in the woodwind and divided violins introduce the next movement.

III. Dance Under the Cherry-Tree

A solo flute begins this slow dance under an ostinato accompaniment figure of the harp: *Lento,* D minor, 4-4 (the introductory F-sharp of the second violins is deceptive). A bassoon repeats the first section of the tune, and it is taken over by the oboe, and by the violins in unison. There is a soft close, with again a fermata on a dissonant chord.

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IV. Finale. Dance of the Wolves

This Finale begins with a two-page introductory section, *Allegro agitato,* in which the 'cellos and basses announce the energetic tune, with its characteristic opening figure in a dotted eighth rhythm. There is a pause, followed by an *Andante* episode, and an *accellerando e crescendo, poco a poco,* leading to the main movement, which proceeds from an *Allegretto* to an *Allegro* (with a xylophon solo accompanied by a roll on the gong and an agitated string figure), and ends with a headlong *Presto* (4-4, one in a bar) for the full orchestra.

* * *

Gustav Holst is one of the most prominent of the "younger school" of British composers, and a leader in that fruitful renaissance which has transformed the art of music as practised in England within the present century. Holst is best known in America as composer of the remarkable cycle of symphonic poems entitled *The Planets,* and by reputation as the author of *The Perfect Fool,* a one-act operatic comedy for which Holst wrote both text and music.

The full name of Holst, prior to 1918, was "Gustavus Theodore von Holst." In that year he anglicized his patronymic, effecting by legal action the elimination of the "von." It is said, however, that there is no Teutonic blood in his family, and that his antecedents were Swedish and English. His great-grandfather migrated to England in the first decade of the nineteenth century. His father, Adolf Holst, dwelt at Cheltenham, where he was active as pianist and organist. Young Holst entered the Royal College of Music at London in his nineteenth year as a student of composition under Sir Charles Villiers Stanford, of piano under Herbert Sharpe, and of organ under Hoyte. Neuritis compelled him to abandon the piano and organ, so he took a course in choir-training. Later he played trombone in the orchestra of the Carl Rosa Opera Company and in various other bands and orchestras. Subsequently he became musical director and professor of composition at Morley College, and teacher of music at St. Paul's Girls' School in London. He has traveled in the Orient, and served with the Salonika Expeditionary Force. He visited America in 1923.

Among his principal works are, for the stage, *Savitri,* an "opera di camera"; *The Perfect Fool,* a satirical comedy in one act; and *At the Boar's Head,* which the composer calls "a musical interlude in one act, the libretto taken from Shakespeare's *King Henry IV,* the music founded on old English melodies." His orchestral scores include, in addition to his best known composition, *The Planets,* an overture, *Walt Whitman;* a Symphony, *Cotswolds;* a Symphonic Poem, *Indra,* an Oriental Suite, *Beni Mori,* based on Arab melodies heard by the composer during a sojourn in Algeria; and a "Fugal Concerto" for flute, oboe and strings. Among his numerous compositions for voices and orchestra are settings of hymns and lyrics from

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Symphonic Poem, No. 3, "Les Préludes" .....Franz Liszt

(Born at Raiding, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

The imagination of Liszt was quickened by a passage from the *Méditations poétiques* of Alphonse Lamartine, and he embodied the thoughts and emotions that inspired him in the following paraphrase, printed as a preface to his score:

What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break? —a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength.

The music was composed at Weimar, probably about 1850, although Lina Ramann and other Liszt historians give conflicting dates. The first performance was at Weimar on February 23, 1854, when Liszt conducted from manuscript. The score was published two years later.

* * *

The commentators have divided Liszt's tone-poem into a succession of contrasted, but, of course, connected movements, marked by significant variations of tempo and mood. This division into sections corresponding in general to the programmatic scheme suggested by Lamartine may be indicated as follows (the designations are those devised by the musicologist and critic of Leipzig, Alfred Heuss, for Breitkopf & Härtel's *Kleiner Konzertführer*):

First, the Introduction (Andante, C major, 4-4, strings), with the solemn theme that afterward found its way into César Franck's symphony. Heuss entitles this *Man, a Mortal Being.* Second part: *Happiness in Love* (E major, the sensuous and flowing theme for horns, strings, and harp). Third part: *The Storms of Life* (Allegro ma non troppo, 2-2). Fourth part: *The Return to Nature* (Allegretto pastorale, A major, 6-8, a charmingly rustic tune for horn, oboe, clarinet). Fifth part: *To the Combat as Volunteer* (Allegro marziale animato, C major, 2-2—heroic passages for the brass with piccolo and drums; here the militant spirit of the music transforms the character of even the love theme). There is a triumphant coda (Andante maestoso, 12-8), an apotheosis of great power and imposing sonority.

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October 30-31—Lester Donahue, Pianist

November 13-14—Ossip Gabrilowitsch, Pianist

November 20-21—Thaddeus Rich, Violinist

December 11-12—Joseph Szigeti, Violinist (American début)

December 26-28—Roland Hayes, Tenor

January 15-16—Ottorino Respighi, Guest Conductor

January 22-23—Thaddeus Rich, Guest Conductor

February 12-13—Harold Samuel, Pianist

February 19-20—Georges Enesco, Violinist

March 26-27—Hans Kindler, Violoncellist

April 3-5—Harold Bauer, Pianist

April 16-17—Reinald Werrenrath, Baritone

* This list is incomplete and subject to change.

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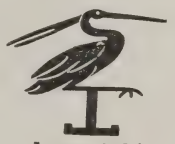
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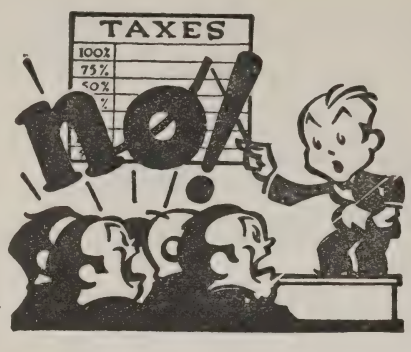
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HANNS PICK, Violoncellist

Hanns Pick was born in Switzerland, where his father was head of the well-known music school at St. Gall. He received his first instruction from his father and later graduated with honors from the conservatory at Karlsruhe. He continued his studies at the Royal Musical Academy at Budapest, where he was a pupil of David Popper, one of the greatest 'cellists of the world. As soloist and member of well-known chamber music organizations, Mr. Pick has appeared in Jugoslavia, Germany and Switzerland. Since 1921 he has devoted himself entirely to solo work, appearing in that capacity throughout Europe. Coming to the United States in the season of 1923-24, he became a member of The Rhode Island Trio, whose membership comprised besides Mr. Pick, Wassily Besekirsky, violinist, and Alexander Rihm, pianist. Mr. Pick is entering upon his first season as head of the 'cello section of The Philadelphia Orchestra.

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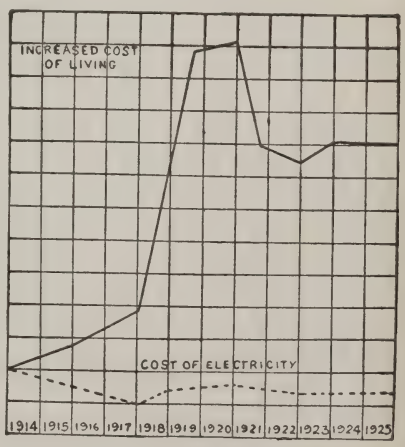
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Larghetto—Allegretto Grazioso

ERNEST BLOCH — Baal Shem
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II. Nigun (Improvisation)
III. Simchas Torah (Rejoicing)
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II.

ERNEST CHAUSSON — Poème
PAGANINI-FLESCH — Etude in Octaves
CHOPIN-TELMANYI — Prélude, Op. 18, No. 17
(First Performance)

CHOPIN-WILHELMJ — Nocturne, Op. 27, No. 2
WILHELM GROSS — Jazz Band
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NOVEMBER 12, 1925
DECEMBER 10, 1925
FEBRUARY 11, 1926

NOTABLE FEATURES

November 12

LAWRENCE TIBBETT, Baritone

who made such a sensational success in "Falstaff" at the Metropolitan Opera House last season, will be the soloist at this concert. This will be Mr. Tibbett's only appearance in Philadelphia during the year.

December 10

GEORGE GERSHWIN, Composer Pianist

The highly gifted American composer-pianist, whose "Rhapsody in Blue" has attracted wide attention, will play his "New York Concerto" for piano and orchestra. This work has been composed especially for the New York Symphony Orchestra.

February 11

ALL WAGNER PROGRAM

including the more important selections from Wagner's first grand opera "Rienzi' and from his last work "Parsifal." There will be a chorus of 350 voices from the Matinee Musical Club, of which Mrs. Helen Pulaski Innes is conductor and the Glee Club of the University of Pennsylvania, of which Dr. H. Alexander Matthews is conductor. The soloists are Kathryn Meisle, Della Baker, Ernest Davis and Frederic Baer.

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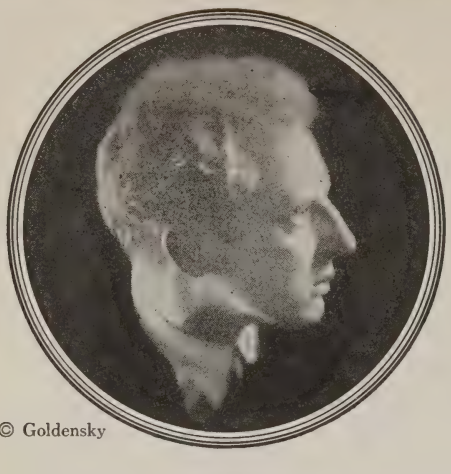
with Analytical Notes by

LAWRENCE GILMAN

FRIDAY AFTERNOON
OCTOBER 23, at 2.30

SATURDAY EVENING
OCTOBER 24, at 8.15

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Concerto No. 2, in C Minor (Rachmaninoff) with Rachmaninoff 2nd Movement—Parts 1 and 2	8064	2.50
2nd Movement—Part 3 3rd Movement—Part 1	8065	2.50
3rd Movement—Parts 2 and 3	8066	2.50
Dance of the Flutes *and* Minuet (Boccherini)	798	1.50
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Eighth Symphony in F Major—Allegretto Scherzando (Beethoven) Symphony in G Minor—Menuetto (Mozart)	6243	2.00
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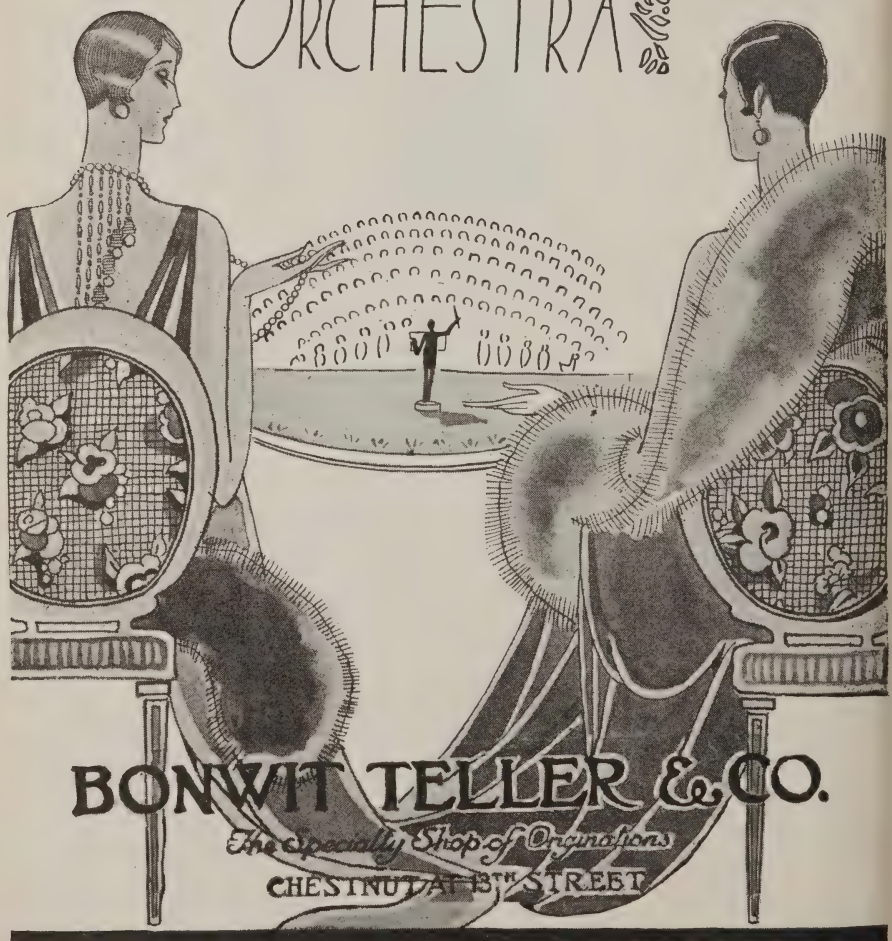
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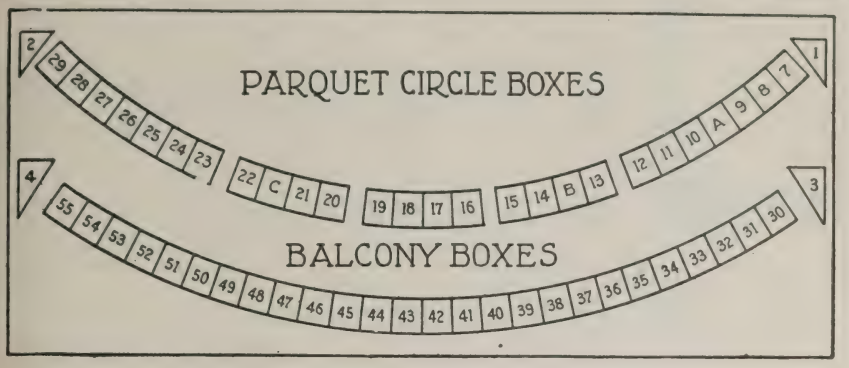
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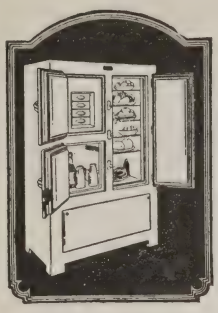
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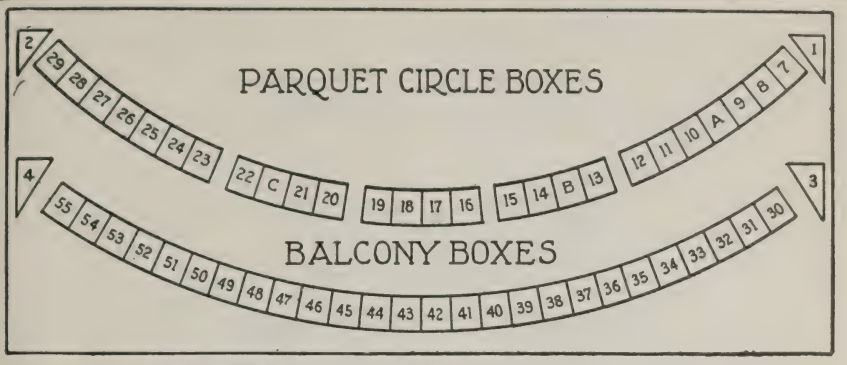
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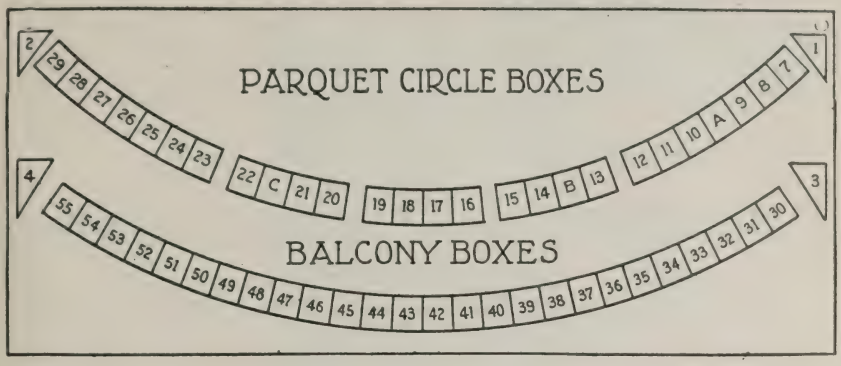
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HAYDN — **Concerto in C major, for Violoncello and Orchestra**

I. Allegro moderato
II. Lento
III. Allegretto

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Notes on the Program

By LAWRENCE GILMAN

Overture to "The Magic Flute".....W. A. Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

It is a curious fact that the two outstanding features of this thrice-famous overture ("this inimitable masterpiece of German instrumental music," as Jahn called it) seem not to have been wholly of Mozart's own conception. Speaking of the much-discussed "Masonic" chords for the full orchestra, which are heard at the beginning and in the middle of the Overture, and again in the temple scene (as a sign that Tamino is accepted and appointed to undergo the tests), Mr. Krehbiel in his study of Mozart's opera tells us that this device—in which symbol-hunting analysts have chosen to see an allusion to the Masonic signals given by knocking at the door of the lodge-room—was not unique when Mozart applied it. "I have found it used," he says, "in an almost identical manner in the overture to *Günther von Schwarzburg,* by Ignaz Holzbauer, a German opera produced in Mannheim fifteen years before *Die Zauberflöte* saw the light of the stage lamps. Mozart knew Holzbauer,—who was a really great musician,—and admired his music." As for the theme of the fugued allegro, even the reverent Jahn took due note of the resemblance between it and the theme in the first movement of Clementi's B-flat major sonata, which Mozart heard Clementi play before the Emperor Joseph when the two music-makers met at court in December, 1781, for their trial of skill at playing and improvising (on which occasion, it will be remembered, Clementi mistook the incomparable Wolfgang for "an imperial valet-de-chambre" because of his "elegant attire"). Clementi thought it advisable on the republication of his sonata to assert his claim to priority, which he did as follows: "Cette sonate, avec la toccata qui la suit, a été jouée par l'auteur devant Sa M. J. Joseph II., en 1781, Mozart étant présent." There can be no doubt, says Jahn, "that Mozart was conscious of the reminiscence."

But, as Mr. Krehbiel sensibly points out, in the eighteenth century such likenesses were "frank borrowings in which there was no moral obliquity; for originality then lay as much in treatment as in thematic invention, if not more." In Mozart's time, he remarks, they did not bother to account for these resemblances as being the products of "unconscious cerebration."

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Concerto for Violoncello and Orchestra, in C major,
Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This concerto is the joint product of Haydn and David Popper,[1] the famous 'cellist and composer. In 1870, when Popper was first 'cellist in the Vienna court orchestra, he received from an old amateur player the solo part of a 'cello concerto in C major, alleged to be by Haydn. A careful search was instituted for the orchestral accompaniment, but without success; so Popper completed and scored the work himself. It was published in 1899 as a concerto for 'cello, "von Josef Haydn, nach einer Skizze ausgeführt und herausgegeben von David Popper." It is dedicated to Popper's celebrated colleague, Robert Hausmann.

* * *

I. There is a short introduction for the orchestra (*Allegro moderato,* C major, 4-4), in which the first and second themes are foreshadowed—the first by the strings at the start, the second by clarinets and bassoons in four-part harmony. It is perhaps no more than a coincidence that the seventh and eighth measures of the orchestra's opening passage are almost identical with the second half of the first phrase of the Austrian National Hymn, which Haydn composed in 1796 or 1797, and which was first sung (to words originally written by Leopold Haschka) on the Emperor's birthday, February 12, 1797. The hymn so pleased His Majesty that he sent the composer, through Count von Saurau, Imperial High Chancellor, a gold box illuminated with the royal physiognomy.[2]

The solo instrument enters at the thirtieth measure with a statement of the chief theme, accompanied only by the string choir. The second theme is delivered by the solo 'cello, *cantabile,* in G major, the strings accompanying.

---

[1] David Popper was born at Prague, December 9, 1843, and died at Baden-Baden, August 7, 1913. He was first 'cellist in the Vienna Court Orchestra from 1868 to 1873. He composed inexhaustibly for the 'cello.

[2] Haydn's love for this air was such that he confessed to his friends that he played it on his piano every morning, and often extracted consolation from it in moods of depression. Only five days before he died, he was led to the piano and played the song three times in succession, "with a degree of expression that astonished himself." Haydn's first sketch of the melody was found among his papers after his death. There are five autograph copies of the hymn in the Royal Library at Vienna. Kuhac, the famous authority on Croatian folksong, asserted a generation ago in the *Croatian Review* that the Austrian National Hymn was based on a Croation popular air—which is not unlikely; for Haydn used Croatian melodies elsewhere in his works.

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II. *Andante,* E-flat major, 3-8. The solo 'cello brings forward the chief subject, after two introductory measures for the oboe on the opening motif of the theme—a gracious melody of unmistakably Haydnesque quality. There is a middle episode in C minor, *poco animato,* and a tranquil close, *morendo.*

III. *Allegretto,* C major, 3-8. A thrice-repeated dominant G of the two horns in octaves ushers in the merry Finale. The solo instrument gives the chief subject at the second measure, with supporting pizzicati of the strings. A fermata of the 'cello introduces the second theme (*dolce,* G major), for the soloist and strings, against a descending pizzicato bass of the accompanying 'cellos. There is more elaborate development than is usual in the typical Haydn finale.

* * *

Haydn is known to have composed in all thirty-one concertos for various instruments. Of these, six are for 'cello. They were composed at Esterhaz between 1771 and 1783. The only one of the completed 'cello concertos that has been published is the familiar one in D major, Op. 101, which Haydn composed, probably in 1783, for Anton Kraft, 'cellist in Prince Esterhazy's orchestra and a pupil in composition of Haydn.

Symphony in B minor ("Unfinished").....Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Schubert, who was almost the age of his contemporary, Shelley, composed his B minor Symphony in the year of Shelley's death. Like Shelley, he was too well-beloved of the gods; Shelley died at thirty, Schubert at thirty-one. Schubert left behind him personal effects valued at a little over twelve dollars, and some of the loveliest music in existence. A few coats, waistcoats, trousers, shoes, shirts, cravats, handkerchiefs, socks, one hat, one towel, one sheet, two "bed-cases," one mattress, one bolster, one quilt, and a quantity of manuscripts appraised by the official inventory at 10 florins,[3] constituted his material possessions. Within a year of his death he had been unable to afford a seventeen-cent dinner, and he was selling immortal songs for about the present equivalent of four street-car fares. As Sir George Grove observes, "beside this, the poverty of Mozart—the first of the two great musicians whom Vienna has allowed to starve—was wealth."

* * *

[3] Equivalent to 8s. 6d., according to Sir George Grove's figuring; or about two dollars—once.

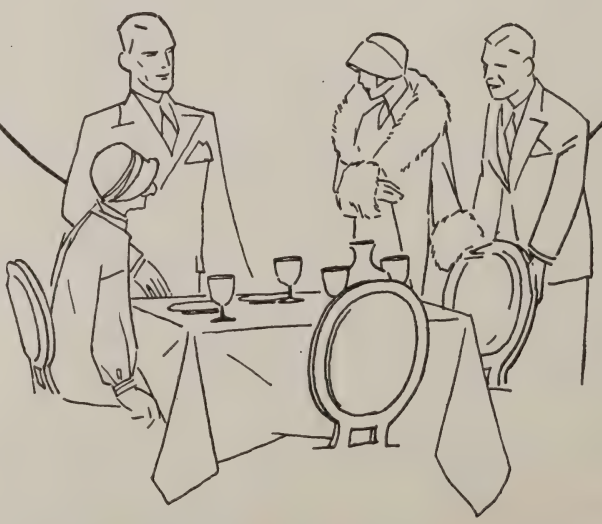
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Almost all of the finer Schubert—his tenderness, his candor, his fragrance, his limpidity, his melancholy, his sense of drama—may be found in the B minor Symphony. It was begun in his twenty-sixth year (in October, 1822), and he lived six years longer; yet only the Allegro, the Andante and nine measures of the Scherzo survive.

The Symphony was composed as a gesture of acknowledgment, in return for the dazzling compliment conferred upon Schubert when in 1822 he was elected an honorary member of the musical societies of Graz and Linz. A gesture of thanks—yet what a gesture! The music is as spontaneous, as sincere, as affecting, as anything he ever wrote. There is grief in it, and protest. Not many things more dolorous are to be found in that insurpassably woeful threnody, likewise in B minor—Tschaikowsky's *Pathétique*—than the mournful passage in the first movement of the "Unfinished" where the wailing phrase sung by the violins is given in imitation by the violas and bassoons. Schubert's sorrow is graver, more reticent, than Tschaikowsky's: it has nothing of that anguished abandonment which makes the Finale of the *Pathétique* so intolerable to those who can still listen to it with unresentful ears. Yet Schubert's grieving in certain moments of this symphony is unmistakable. If Sir George Grove chooses to find here "the history of cruel disappointments and broken hopes," who can say that the evidence is against him?

* * *

There is much else in the *Unfinished,* however, besides melancholy brooding. Mr. Edmondstoune Duncan, in his devoted study of Schubert, is reminded by this symphony of "salt-flavored breezes," the "pulsation of waves" and "the freedom and expanse which a wilderness of waters convey to the mind"—though he hastens to say that he does not impute any such pictorial intentions to Schubert. Yet, in discussing the free fantasia, he finds in the music such "mystic sounds" as may be heard "in some desolate place where the tide breaks complainingly over the low-lying rocks. It is as a

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song of forgotten ages; it touches on the mystery of life and death, the yearning of man, the futility of despair." Others have found in the famous 'cello theme of the first movement "the most charming melody in all music"; and Philip Hale, in his incomparable essay on Schubert, published many years ago, did not hesitate to say of the first movement of the B minor that "there is nothing of more complete, well-rounded beauty in the literature of music."

Two Nocturnes for Orchestra: (a) "Nuages"; (b) "Fêtes,"
Claude Debussy

(Born at St.-Germain, France, August 22, 1862; died at Paris, March 26, 1918.)

These are the first and second of Debussy's three *Nocturnes* for orchestra, composed in 1897-99, and performed for the first time at a Lamoureux concert in Paris, December 6, 1900 (the third of the set, *Sirènes,* employs with the orchestra a wordless choir of sixteen women's voices). Debussy is said to have made the following rather cryptic comment upon these pieces at the time of their first performance, though the published score is innocent of any explanatory note:

"The title *Nocturnes* is to be understood in a wider sense than that usually given to it, and should be regarded as conveying a decorative meaning. The form of the nocturne has not entered into consideration, and the term should be viewed as signifying all that is associated with diversified impressions and special lights."

In *Nuages* ("Clouds"), he has thought of "the unchanging aspect of the sky, with the slow and solemn passage of the clouds dissolving in a gray vagueness tinged with white." In *Fêtes* ("Festivals"), he imagines "the restless, dancing rhythms of the atmosphere, interspersed with abrupt scintillations. There is also an incidental procession—a wholly visionary pageant—passing through and blended with the argent revelry; but the background of uninterrupted festival persists: luminous dust participating in the universal rhythm."

* * *

This music is not primarily descriptive; it is in no obvious sense pictorial; nor is it in the usual sense of the word "impressionistic." It is something at once simpler and more subtle. These are not tone-pictures of clouds, of festivals, of the ocean's alluring choristers;

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* * *

The clarity of this music, its Mozartean economy of means, should be remarked. With the two clarinets and two bassoons that move so quietly across the orchestral canvas at the opening of *Nuages,* and the brief, melancholy plaint of the English horn, Debussy starts the imagination, fills the spiritual eye. In the superb *Fêtes,* with its quivering, iridescent effects of intangible yet blazing light and color, the most wonderful of its moments is the most simply accomplished: the sudden pianissimo in the middle of the piece at the suggestion of the distant rumor of the advancing procession, with the soft throbbing of the harps, timpani, and low strings pizzicato, and the three muted trumpets. The gradual approach of the phantom pageant, the dazzling moment of its arrival, and the vanishing of the chimerical revellers in the distance, are among the unforgettable achievements of the musical imagination.

* * *

The strange power and unique intensity of Debussy's art proceed from a clairvoyant intuition of hidden processes—the invisible life of the soul, the dream within the dream, the secret voices of woods and skies and waters. Like Tristan, he hears "the voice of the light." His is a world where, "even in the swaying of a hand or the dropping of unbound hair, there is less suggestion of individual action than of a divinity living within." He is forever remembering some distant country of the spirit, some shadowy margin of a vanished world.

> . . . The grass beyond the door,
> The sweet keen smell,
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Dance of the Seven Veils, from "Salome," Op. 54,
Richard Strauss

(Born at Munich, June 11, 1864.)

Oscar Wilde wrote his celebrated one-act tragedy, *Salome,* in French, and it was published in that form in 1893. The familiar legend is that he devised it for Sarah Bernhardt, but Oscar indignantly denied this. To write a play especially for any actor or actress, he declared, "is work for the artisan in literature, not for the artist." In 1894 the play was published in an English translation by Lord Alfred Douglas, and Aubrey Beardsley made pictures for it.

Richard Strauss's music-drama, based upon the play of Wilde, was set to a German version of the text by Hedwig Lachmann, completed in 1905, and produced at Dresden, December 9, 1905. It was put on at the Metropolitan Opera House, January 22, 1907, and almost immediately taken off. But Mr. Hammerstein produced it at the Manhattan Opera House (in French) on January 28, 1909, with Mary Garden as the exigent daughter of Herodias, and the music-drama had numerous performances during that season and the next. In the Manhattan production Miss Garden herself danced the Dance of the Seven Veils, whereas Miss Fremstad at the Metropolitan had used a substitute.

* * *

The scene is a moonlit terrace in the palace of Herod, Tetrarch of Galilee. At one side is a gigantic staircase; at the back, an old cistern surrounded by a wall of green bronze. The neurotic Herod cannot take his gaze off his perturbing step-daughter; but his wife Herodias, that most unneighborly of operatic consorts, keeps a balefully suspicious eye on him. He has just slipped in the blood of the love-sick suicide, Narraboth, and Herodias has contributed to the general amiability by reminding him that she, of royal race, has condescended to marry the son of a camel-driver. Herod assures her that she is a liar, and turns for consolation to Salome, stonily pale and sick with desire—though not for him.

"Dance for me, Salome!" beseeches Herod. But Salome answers that she has no wish to dance. Herod pleads with her: he promises to give her, if she will dance, whatever she may ask.

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Salome brightens up and bids him swear it. He swears by his life, his crown, his gods. "You have sworn, Tetrarch," she says. "I have sworn, Salome," answers Herod. He shivers—there is a chill wind on the terrace, the beating of mighty wings in the air. . . . No—the wind is not cold, he cries: it is hot, and he is suffocating. Unbearably excited, he cries for water, for air.

As slaves bring perfumes and the seven veils, and take off the sandals of Salome in preparation for the dance, the warning voice of Jokanaan is heard from his cistern. Herodias is upset, and would go indoors; but the infatuated Herod declines to move until Salome has performed. "Do not dance, my daughter," begs Herodias. But Salome pays no heed to her. "I am ready, Tetrarch," she announces.

"The musicians begin a wild dance," say the stage directions in Strauss's score. Salome remains motionless. The music grows quieter at her command. Then Salome begins to dance the Dance of the Seven Veils.

The principal dance theme is sung by a flute and solo viola. This is combined with Salome's chief motive (flute), and with others of amorous significance that have been called *Enticement* (clarinet), *Ecstasy* (violins in sixths), and *The Kiss* (strings, horn, wood). A second dance theme—a passionate and contagious tune—is played by violins, violas, horn and woodwind. Salome languishes, but soon bestirs herself to new frenzies, and the dance reaches a vertiginous climax with a double fortissimo (*sehr schnell*) on a phrase from the motive of *Ecstasy*, with a version of the first dance tune as a tumultuous counter-theme for trumpets and trombones. The scene ends with a prolonged trill and a wild descent of the strings, as Salome lingers for an anticipatory moment by John's cistern, then flings herself at the feet of the enraptured Herod.

HANNS PICK, Violoncellist

Hanns Pick was born in Switzerland, where his father was head of the well-known music school at St. Gall. He received his first instruction from his father and later graduated with honors from the conservatory at Karlsruhe. He continued his studies at the Royal Musical Academy at Budapest, where he was a pupil of David Popper, one of the greatest 'cellists of the world. As soloist and member of well-known chamber music organizations, Mr. Pick has appeared in Jugoslavia, Germany and Switzerland. Since 1921 he has devoted himself entirely to solo work, appearing in that capacity throughout Europe. Coming to the United States in the season of 1923-24, he became a member of The Rhode Island Trio, whose membership comprised besides Mr. Pick, Wassily Besekirsky, violinist, and Alexander Rihm, pianist. Mr. Pick is entering upon his first season as head of the 'cello section of The Philadelphia Orchestra.

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October 23-24—Hanns Pick, Violoncellist

October 30-31—Lester Donahue, Pianist

November 13-14—Ossip Gabrilowitsch, Pianist

November 20-21—Thaddeus Rich, Violinist

December 11-12—Joseph Szigeti, Violinist (American début)

December 26-28—Roland Hayes, Tenor

January 15-16—Ottorino Respighi, Guest Conductor

January 22-23—Thaddeus Rich, Guest Conductor

February 12-13—Harold Samuel, Pianist

February 19-20—Georges Enesco, Violinist

March 26-27—Hans Kindler, Violoncellist

April 3-5—Harold Bauer, Pianist

April 16-17—Reinald Werrenrath, Baritone

* This list is incomplete and subject to change.

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BALTIMORE (Lyric Theatre)—Wednesday Evenings, October 28, January 20, March 31

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CHICAGO (Orchestra Hall)—Wednesday Evening, February 24

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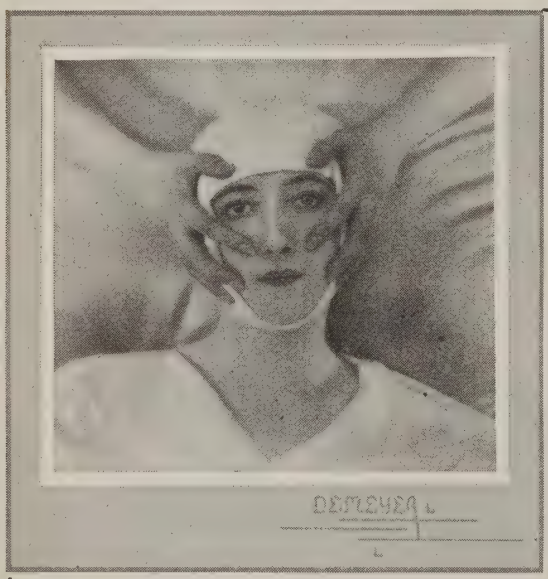
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LESTER DONAHUE, Pianist

Lester Donahue was born in Los Angeles, California. It was through the interest of Mme. Helena Modjeska, the great Polish actress, that he began to study music, and it was through her influence that he played for her friend, Paderewski, who advised a professional career. He was a pupil of Thilo Becker in Los Angeles, and after completing his studies with him toured the United States as accompanist and soloist with Ellen Beach Yaw. At the conclusion of this tour he went to Berlin where he was the pupil of Rudolph Ganz. In 1913 he made his début at the Beethoven Saal, in Berlin, followed by recitals in Munich, Frankfort, Leipzig and London. His New York début occurred in October, 1916. He has played in many of the large cities of this country and has been heard as soloist with the Los Angeles, Detroit and St. Louis orchestras. Since 1923 he has played chiefly abroad, in Paris and London. Since 1924 Mr. Donahue has been working with Mr. John Havs Hammond, Jr., on the piano which he has invented, and which will have its first hearing at these concerts.

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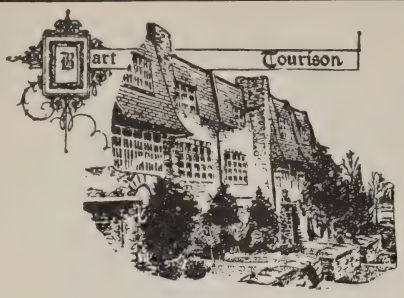
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Of those who care? The sign—the open hand.
The need of one is the concern of all.
Better a life—than flowers upon the pall,
Better the child that's saved, the home intact,
Better the kindly deed that faces every fact.

I care! The world, we know, must care if hope
For the fair future be not left to grope
In ways uncertain. Rally to the cry
Of those who care and know the reason why!
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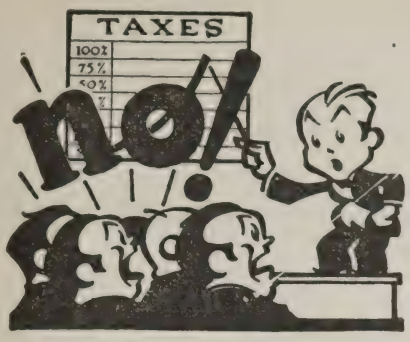
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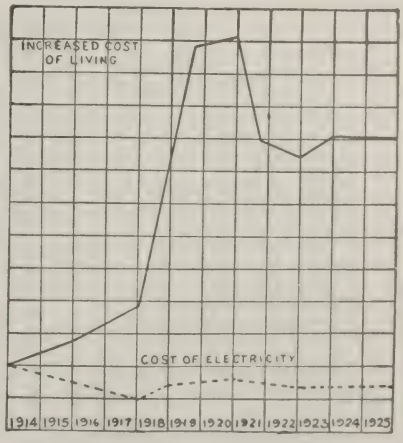
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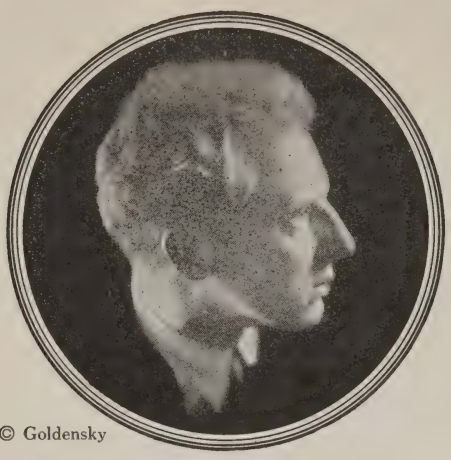
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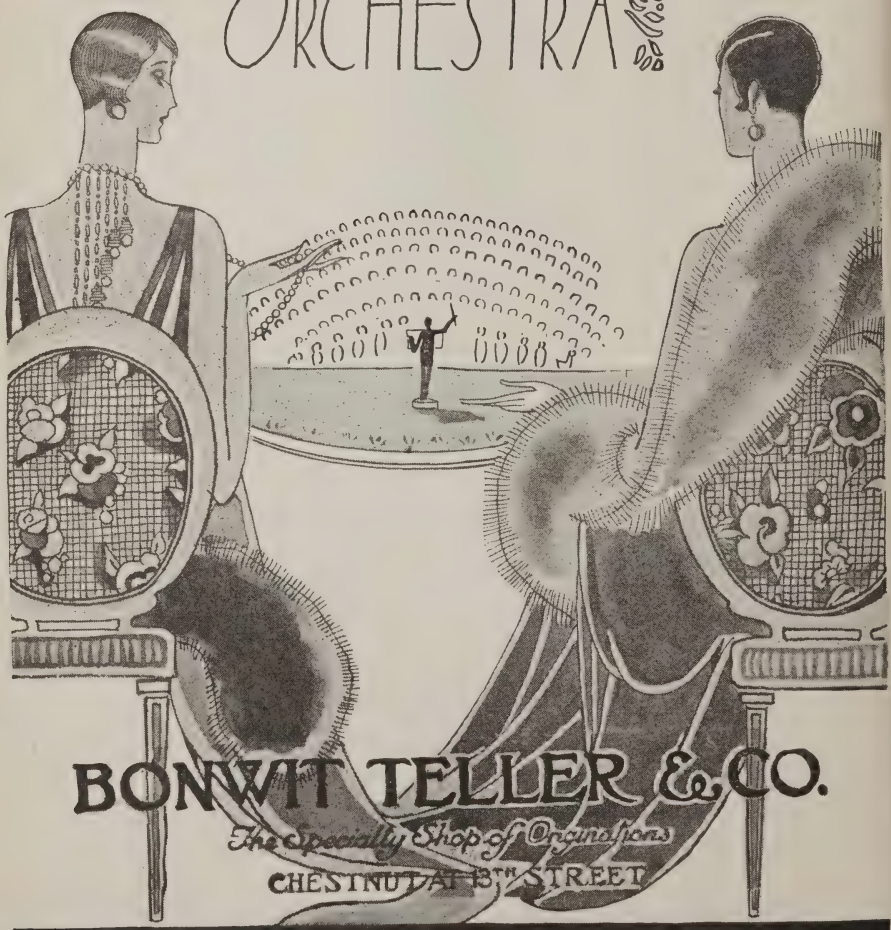
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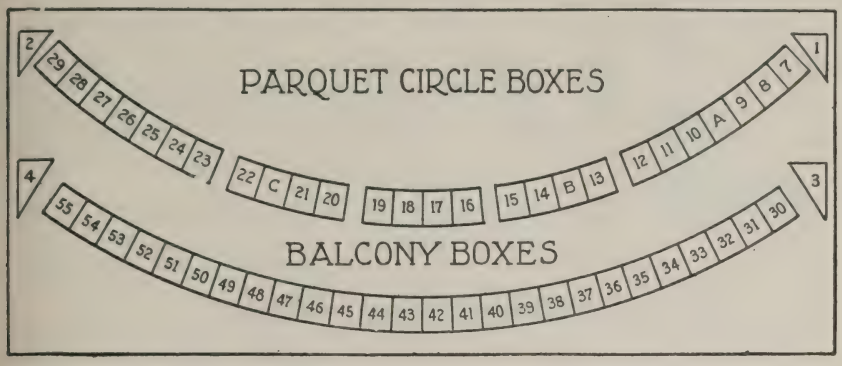
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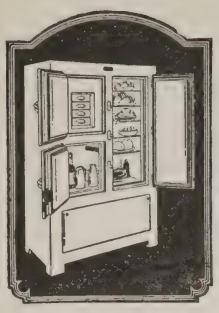
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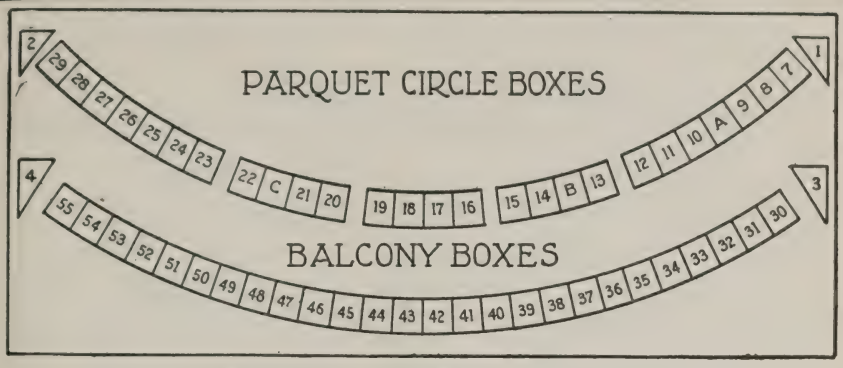
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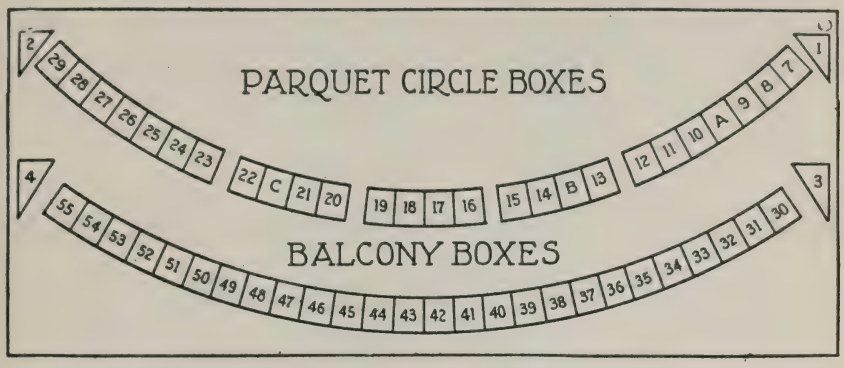
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Notes on the Program

By LAWRENCE GILMAN

"Islamey," Oriental Fantasie.....Mily Alexejvitch Balakirew

(Transcribed for Orchestra by Alfredo Casella)

(Born at Nishnij-Novgorod, January 2, 1837; died at Petrograd, June 24, 1910.)

Balakirew was one of the members of the famous "Invincible Band," the "Five," consisting of himself, Cuí, Borodin, Moussorgsky and Rimsky-Korsakow, who worked so enthusiastically for the regeneration of Russian music a half century ago. Balakirew, a man of extraordinary intellectual force and acuteness, was the dominant member of the group. He composed prolifically, but few of his works have survived in the contemporary concert room. His two symphonies (in C major and D minor), the Overture on Russian Themes, the Overture on Bohemian Themes (afterward published in revised form as a symphonic poem, *En Boheme*), the Overture on Spanish Themes, the symphonic poem, *Russia,* the symphonic poem, *Tamara,* and the piano concerto in E-flat, are seldom heard, at least by American audiences. Probably Balakirew is best known by his celebrated piano piece, *Islamey,* a fantasia on Georgian themes, which he composed in 1868. It was the outcome of his travels in the Caucausus. Liszt was captivated by it, played it frequently himself, and taught it to many of his pupils.

In 1908, Alfredo Casella, the distinguished Italian composer of our own day, published an orchestral transcription of Balakirew's piano piece. It is scored for a large orchestra, comprising 4 flutes (piccolo), 2 oboes, English horn, 2 clarinets and a clarinetto piccolo, 3 bassoons, double-bassoon, 4 horns, 4 trumpets, 3 trombones, bass tuba, 4 kettledrums, bass-drum, snare-drum, 3 cymbals, tambourine, triangle, glockenspiel, gong, small bell in A-flat, 2 harps and strings.

* * *

Balakirew's piece is a free fantasia on three themes. The first is heard at the beginning (*Allegro agitato,* D-flat major, 12-16 time), played fortissimo by woodwind, horns, trumpet and strings: a subject, Arabian in its character, upon which the music expatiates for half a hundred bars. Then the English horn and four solo 'cellos announce a cantabile theme (*un poco meno mosso*). The opening theme returns. There is a Trio (*Andantino espressivo,* in A major, 6-8 time), begun by the English horn over harmonies of the divided strings. It is continued by a solo 'cello, and then by solo violin and viola. There is a change of tempo, with a working over of earlier material, and the piece proceeds to a dazzling coda, *Presto furioso,* 2-4 time.

* * *

Casella's transcription is dedicated, "in token of admiration and affection," to Alexander Siloti.

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Piano Concerto No. 2, in C minor, Op. 18,
Sergei Vassilievich Rachmaninoff

(Born at Onega, in the Government of Novgorod, April 1, 1873; now living in New York.)

Between September, 1897, and the latter part of 1899—a period of more than two years—Rachmaninoff's activity as a composer was somewhat relaxed. He had already written his one-act "gold-medal" opera *Aleko,* his first piano concerto,[1] his symphonic tone-picture, *The Cliff;* his *Elegiac Trio* for piano, violin and 'cello, in memory of Tschaikowsky; his *Gypsey Caprice* for orchestra; his first symphony, some choruses, songs, and smaller pieces for piano (including the most famous of all modern preludes for that instrument—adequately indicated by James Huneker as "It"). In the autumn of 1897, he turned aside from composition to undertake the conductorship of Marmontoff's "Private" Opera at Moscow. But the unremitting work of rehearsal and leadership warned him that, if he continued in that position, he would be obliged to abandon entirely his creative work; and he therefore gave up his post after a single season.[2] In the year following his resignation he was invited by the London Philharmonic Society to appear with it as conductor and pianist, and in April, 1899, he produced under those ancient and honorable auspices his orchestral tone-poem, *The Cliff.* Toward the end of 1899, he began writing again; and it is to this period of resumed activity that his C minor piano concerto belongs.

* * *

The work is the second of Rachmaninoff's three concertos for piano and orchestra. The first, his Op. 1, in F-sharp minor, was composed during his student days in Moscow, and Mr. Rachmaninoff played it there for the first time when he was eighteen years old (he revised the score in 1917). His third concerto for piano, Op. 30, in D minor, was composed in 1909, and was performed for the first time at a concert of the New York Symphony Society, November 28, 1909, with Mr. Rachmaninoff as the pianist.

The second concerto had its first performance at a concert of the Moscow Philharmonic Society on October 14, 1901. The composer played the piano part. Raoul Pugno disclosed the work in New York at a Russian Symphony concert, November 18, 1905. The concerto had won for Rachmaninoff, in the previous year, the Glinka prize of five hundred roubles, founded by Belaïeff, the plutocratic and incredibly generous publisher who helped so many of the younger Russian music-makers.

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[1] According to M. Montagu-Nathan (*Contemporary Russian Composers,* 1917), the first piano concerto was composed in 1893. But Mr. Rachmaninoff himself is authority for the statement that it was written (and performed) two years before that.

[2] Nevertheless, he accepted in 1904 an appointment as first conductor at the Imperial Opera in Moscow, and held it for two years.

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The three movements are constituted as follows:

I. *Moderato,* C minor, 2-2.
II. *Adagio sostenuto,* E major, 4-4.
III. *Allegro scherzando,* C minor, 4-4.

* * *

The piano used by Mr. Lester Donahue in his performance of Rachmaninoff's Concerto at this concert is equipped with the remarkable invention recently perfected by Mr. John Hays Hammond, Jr. We append Mr. Hammond's own description of his device, now published for the first time:

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"The main elements of the pianoforte have continued essentially unchanged since its invention in 1709. Sustained tone and power had been achieved by rigidity of frame and tension of the strings, which had been more than doubled.

"When a player hit the keys of a piano, the resultant energy was strong enough to be measured in foot-pounds. In the ordinary piano, once the keys were struck this energy could not be controlled by the player. It was impossible for him to build up tone and then allow it to escape as he might desire.

"To overcome this limitation, I conceived the idea of reflectors, which should cover the entire top and bottom of a sound-proof case. The reflectors are parallel, revolving slats, which can be opened or closed at the will of the player.

"Since the case is sound-proof, the tone can be built up within the pianoforte and then permitted to escape at will. The action is a sort of acoustic regeneration, maintaining vibrations of the sound board for unusual durations of time.

"The following qualities differentiate the new instrument from the standard piano:

"First, its increased sonority; second, its capability of maintaining as a straight dynamic line the effect of undying tone. In Bach's *Passacaglia,* for example, it is able to hold the major melody, while the accompanimental figures do not interfere with the sweep of the basic harmonies. In a word, it makes great organ music applicable to the piano.

"Third, the differentiation of melodic from accompanimental passages is produced through a psychological reaction. This is because while the percentage of change is the same in both, the melody is louder, and so the effect is greater than in the accompaniment.



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"The fourth advantage is the ability to open the reflectors with the dying of tone to gain the effect of a level tone. The fifth is its power to change the quality of the upper harmonics after the keys have been struck. In this way remarkable tone-color changes may be obtained.

"Of the invention, Josef Hofmann has written:

"'I have just returned from an extraordinary week-end visit to the home of a master magician, where I heard a piano demonstrated whose tones grow or die as the performer chooses. I heard volume increased, the tone once struck, and all this without altering the characteristics of the piano tone.'

"In summing up, musicians will see that the device is subtle, and essentially pianistic, and that although it makes great organ music applicable to the piano, the term "organ tone," sometimes used in describing it, is a misnomer, for the characteristics of the piano tone remain unchanged. Further, the device is not a swell shade, but a new system of increasing the resonance of the instrument and varying this resonant quality by a system of pivoted reflectors.

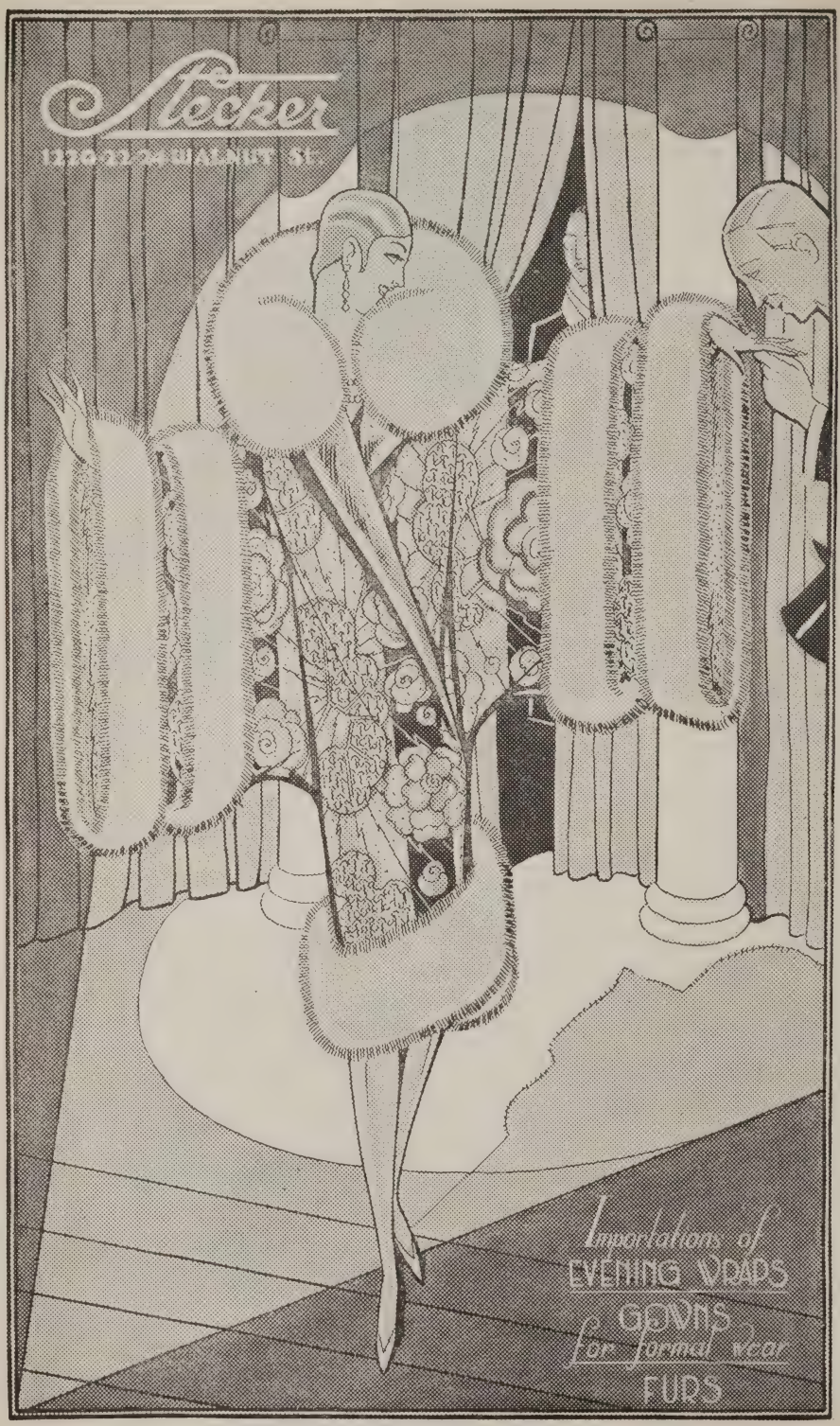
"Finally, although the change of color of the piano is useful in connection with the violins, the main value of the pedal, when played with an orchestra, lies in the increased sostenuto."

Symphony No. 5, in E minor, "From the New World," Op. 95,
Anton Dvorák

(Born at Mülhausen, near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

Most of the history of this famous symphony (composed in 1893, while Dvorák was living in New York as Director of the National Conservatory of Music) might be summed up by describing it as an attempt, ethnologically speaking, to change its complexion. In the earlier days following its initial performance by the Philharmonic Society of New York (it was played for the first time, from manuscript, on December 15, 1893, under the direction of Anton Seidl), those who best knew the symphony itself and the facts concerning its genesis were kept busy explaining to the unsophisticated that Dvorák's Opus 95 was not, as many supposed, a symphonic elaboration of actual Negro themes, but merely a reflection of their spirit and their structural characteristics.

When the symphony had, to this extent, been racially modified, another attempt, from a different quarter, was made to lighten its color. It was now asserted that the symphony, far from possessing any essentially "American" or "Negro" characteristics, was in its nature inherently Czech. Fourteen years after the completion of the work, one William Ritter, author of a life of Smetana, while dwelling, we believe, in Prague, devoted himself to the task of ob-


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taining from Bohemians (relatives of Dvorák, musicians, critics), the truth concerning the E minor symphony. That those in America who had been close to Dvorák when he composed this work, and who knew his purposes and procedures in creating it, might be supposed to have more accurate information on the subject, was a consideration that seems to have had little weight with Mr. Ritter. He went cheerfully ahead and amassed a quantity of testimony, all of which seemed to him to justify the following conclusions: That the Bohemian (or rather Czech) note in the *New World* Symphony predominates, and is unmistakable as it falls upon the ears of Bohemians; that the music, in feeling and inspiration, is essentially Czech, the utterance of a Bohemian peasant suffering from nostalgia in a strange, distant land—a "new world" indeed to him; that suggestions derived from Negro airs "tint slightly" a few passages in the symphony, without injury to its Czech character.

* * *

Thus was the Bohemian side of the case exhibited by Mr. Philip Hale, the accomplished Editor of the Boston Symphony Orchestra's program-book—not without a touch of sly satisfaction: for recalcitrant Boston never could be persuaded to accept this symphony as in any true sense a contribution toward a representatively American type of music, as a step toward the creation of an American School of composition. Mr. Hale has declared his conviction that the Negro "is not inherently musical"; that "the American Negro, peculiarly mimetic, founded his 'folk-songs' on sentimental ballads sung by the white women of the plantation or on camp-meeting tunes"; that "he brought no primitive melodies with him from Africa, and that the 'originality' of his 'folk-songs' was misunderstanding or perversion of the tunes he imitated; that, even if the Negro brought tunes from Africa, they could hardly, even after long usage, be called American 'folk-songs'"; and Mr. Hale referred with a slight lapse from urbanity to the belief that "the future of American music rests on the use of Congo, North American Indian, Creole, Greaser and Cowboy ditties, whinings, yawps, and whoopings." Concerning the *New World* Symphony in particular, he remarked:

> In the feverish days of the discussion excited by the first performance of this symphony, it was stated that Mr. Krehbiel and others called the attention of Dvorák, who was then living in New York, to negro melodies and rhythms; that the Bohemian composer then wept with joy and rushed after music paper; that he journeyed to a Western town inhabited chiefly by Bohemians, a town in Iowa, where he could find the stimulating atmosphere to write masterpieces of a truly American nature.
>
> Some may also remember that soon after the first performances of the symphony there was a distressing rumor that portions of it had been composed long before Dvorák came to New York; long before his eyes were dimmed and his knees turned to water by hearing negro tunes.

* * *

When the *New World* Symphony was first performed in New York, more than a generation ago, the Philharmonic program-book published this announcement, on the authority of the composer:

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In order to facilitate the understanding of the work and of the spirit in which it was conceived, as well as of the theory on which it is constructed, Dr. Dvorák has kindly given the following explanation: On his arrival in America the composer was deeply impressed by the conditions peculiar to this country and the spirit of which they were the outward manifestations. In continuing his activity he found that the works which he created here were essentially different from those which had sprung into existence in his native country. They were clearly influenced by the new surroundings and by the new life of which these were the material evidence. Dr. Dvorák made a study of Indian and Negro melodies and found them possessed of characteristics peculiarly their own. He identified himself with their spirit, made their essential contents—not their formal, external traits—his own. As Liszt, Brahms, and particularly Schubert reproduced the spirit of Hungarian music in their works, as Dvorák had done in regard to Bohemian music in his Slavonic Dances, so he strove in the present symphony to reproduce the fundamental characteristics of the melodies which he had found here, by means of the specifically musical resources which his inspiration furnished. In doing this he acted according to conviction, according to the theory to which he has given much thought, not with a view to displaying his ingenuity or masterly skill of composition.

While the contents of the Symphony have been suggested by Indian and Negro melodies, the symphonic form has been carefully observed. The composer has created a work in accordance with the laws of the highest type of music, but in the spirit and moods to which these melodies gave rise. The second and third movements were written under the influence of Longfellow's *The Song of Hiawatha,* for which the composer has a profound admiration. In the second movement and in the Finale reminiscences of the themes of the first movement will be found. . . .

* * *

Let us hear another witness. The late Henry E. Krehbiel, who was a friend of Dvorák, occupied a peculiarly close relation to the *New World* Symphony in its formative period. The score of the work was in his hands before it was published—when, indeed, it was still in loose sheets; and Dvorák in conversation with him frequently discussed its character. Mr. Krehbiel described succinctly, as follows, the composer's intention: "Dr. Dvorák held it to be the duty of composers to reflect in their music the spirit of the folk-tunes of the people to whom they belonged, not by using those tunes baldly as themes, but by studying their characteristics and composing in their vein. When he came to New York he put his precepts into practice. He studied the tunes which seemed to him to hit the popular taste, and some of the slave songs of the South. Having grasped what he conceived to be their feeling and noted their structural peculiarities, he embodied his conception in this symphony and published the fact in the descriptive title which he gave it, namely: *'From the New World.'* "

* * *

Dvorák himself was quoted as saying, in a statement made in advance of the performance of the Symphony, that he was "satisfied that the future music of this country must be founded upon what are called the Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. When first I came here, I was impressed with the idea, and

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When the E minor Symphony was performed in Berlin in 1900, Dvorák is said to have written to the conductor, Oskar Nedbal: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' motives—that is a lie. I tried to write only in the spirit of those national American melodies."

The energetic discussion provoked by the symphony and its nationalistic aspects "long ago died out," as Mr. Hale observed when the work was performed at a Boston Symphony concert in the Spring of 1920; and then he deliberately and very wittily proceeded to recall it in full detail. And with a just sense of appropriateness; for the famous controversy will probably be remembered as long as the symphony is played; it is an integral part of its history, and of the history of musical taste and education in America.

* * *

There is, finally, the symphony itself, which it is now possible to view solely as music, rather than as a source of polemics. A quarter-century ago, Mr. Krehbiel could say of it justly that it "has created a greater stir in the musical world than any instrumental piece composed within the last decade or more, except, possibly, Tschaikowsky's *Symphonie Pathétique.*" It is received a good deal more quietly now—as is the *Pathétique;* yet for many hearers the rhythmic and melodic charm of the music, its gusto and spontaneity, its freshness and saliency and sweetness, survive and fascinate.

As to the character of its musical subject-matter, Mr. Krehbiel's description, based as it was upon first-hand information, is to be accepted as the authoritative exposition:

> The symphony [he wrote] has a long, beautiful and highly impressive introduction, unmarked by national characteristics. The principal subject of the first Allegro, however, is in a different case. It has two elements common to the music which has popular charm in the United States. First, it employs that device of syncopation commonly known as the "Scotch snap" (a short note on the accented part of a measure, followed by a long note on the unaccented part, which thus takes the greater part of the stress); this is pervasive in the popular ballads of the United States, in the music created by the Negroes when they were slaves, and in that of the Indians. In its abused form it gave rise to what is called "Rag-time." The second element is melodic; the phrase is built on the pentatonic, or five-note, scale, which omits the fourth and seventh of our ordinary diatonic series. This feature (common also to Scotch, Irish and Chinese music), is also prominent in our popular ballads and the original music of our Negroes. Though Dr. Dvorák copied no melody of the

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many sung to him by some of his black pupils (Mr. H. T. Burleigh,[8] for instance) he showed plainly that the familiar air, *Swing Low, Sweet Chariot,* was in his mind when he wrote the second subject of his first movement. A short, subsidiary melody, connecting the first and second principal subjects, derives a markedly characteristic tinge from the use of the flatted seventh—a very popular device in the "spirituals" as well as in the secular tunes of the Negroes which is now dying out. . . .

* * *

In the slow movement we are estopped from seeking forms that are native and thrown wholly upon a study of the spirit. According to Dr. Dvorák's own statement to this writer, the *Largo* is a musical publication of a mood which came over him when he was reading the story of Hiawatha's wooing. He was fond of Longfellow's poem, and even thought of it for an opera subject. In its principal melody, which is sung with exquisite effect by the English horn over a soft accompaniment by the divided strings, there is a world of tenderness, and possibly, also, a suggestion of the sweet loneliness of night on the prairies; but such images are best left to the individual imagination. The movement has several melodies, which vary in sentiment, but the transitions are never violent. There is a striking episode in the middle of the movement constructed out of a little *staccato* melody, first announced by the oboe and taken up by one instrument after another, which seems intended to suggest a gradual awakening of animal life in the prairie scene; and a striking use is made of trills exchanged between the instrumental choirs as if they were the voices of the night, or dawn, in converse. From the dying away of this peaceful music to the end of the symphony all is bustle and activity—eager, impetuous, aggressive in the principal part of the Scherzo, sportive in the Trio with its graceful, waltz-like second part, and full of tremendous dash in the Finale, which again has a purely pentatonic principal subject.

---

[8] Harry Thacker Burleigh, a gifted composer, and well known as baritone soloist at St. George's Church, New York, since 1894, was born at Erie, Pa., December 2, 1866. He was a student at the National Conservatory of Music while Dvorák was Director, and came under his influence there. Mr. Burleigh at the Conservatory studied voice with Christian Fritsch, harmony with Rubin Goldmark, counterpoint with Max Spicker. His arrangements of "spirituals" are memorable for their skill and beauty. "There is no doubt at all [Mr. Burleigh has said] that Dr. Dvorák was deeply impressed by the old negro spirituals and also by the Foster songs. It was my privilege repeatedly to sing some of the old plantation songs for him at his home in East 17th Street, and one in particular, *Swing Low, Sweet Chariot,* greatly pleased him, and part of this old 'spiritual' will be found in the second theme of the first movement of the symphony—it is in G major and is first given out by the flute. The similarity is so evident that it doesn't even need to be heard; the eye can see it. Dvorák just saturated himself with the spirit of these old tunes and then invented his own themes. There is a subsidiary theme in G minor in the first movement with a flat seventh, and I feel sure the doctor caught this peculiarity of most of the slave songs from some that I sang to him; for he used to stop me and ask if that was the way the slaves sang."

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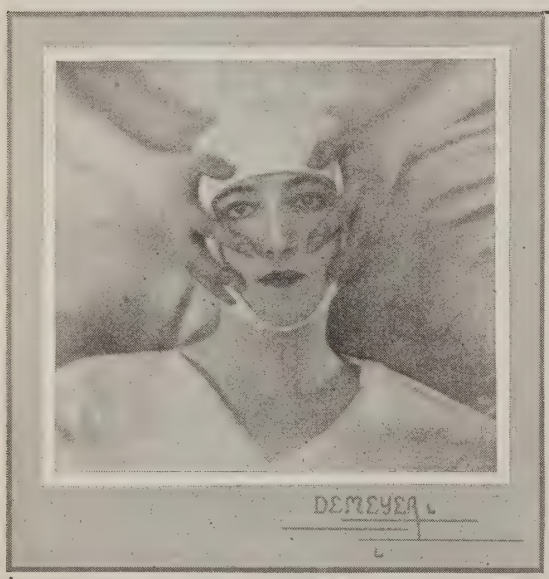


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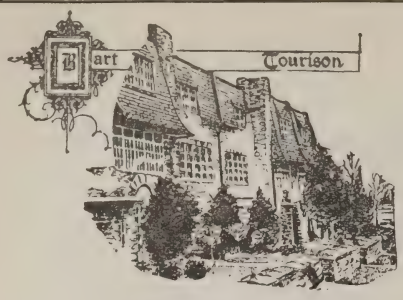
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b. Have You Seen But a White Lillie Grow Anon

c. Furibondo spira il vento . Handel

II.

Four Serious Songs . . . . Brahms

a. Ecclesiastes, Chapter 3
b. Ecclesiastes, Chapter 4
c. Ecclesiastes, Chapter 41
d. I Corinthians, Chapter 13

III.

a. Chanson de la Touraine . . . . . Massenet
From "Panurge"

b. Madrigal . . . . Thome

c. Le Mariage des Roses Franck

d. L'Heure Exquise Poldowski

e. Le Charbonnier . . . Paladilhe

IV.

a. When Night Descends . . Rachmaninoff

b. Three Salt Water Ballads . Keel

1. Port of Missing Men
2. Trade Winds
3. Mother Cary

c. The Cork Leg Old Irish

d. The Trumpeter . . . . Dix

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Of those who care? The sign—the open hand.
The need of one is the concern of all.
Better a life—than flowers upon the pall,
Better the child that's saved, the home intact,
Better the kindly deed that faces every fact.

I care! The world, we know, must care if hope
For the fair future be not left to grope
In ways uncertain. Rally to the cry
Of those who care and know the reason why!
Blessed the hands that lighten; do not shirk!

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Jesus Friend of Sinners . . . . . *Edward Grieg*
Praise to the Lord . . . . . *(1688) Peter Soehren*
Father Most Holy . . . . . *(1648) Johann Cruger*
How Fair the Church of Christ Shall Stand . . . . *(1539) From Schumann's Gesangbuch*
Psalm Fifty—Andante, Allegro . . . . . *Christiansen*
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The Day of Judgment . . . . . *A. Arkhangelsky*
Voix Celestes . . . . . *Gilbert Alcock*
Going Home . . . . . *Anton Dvorak*
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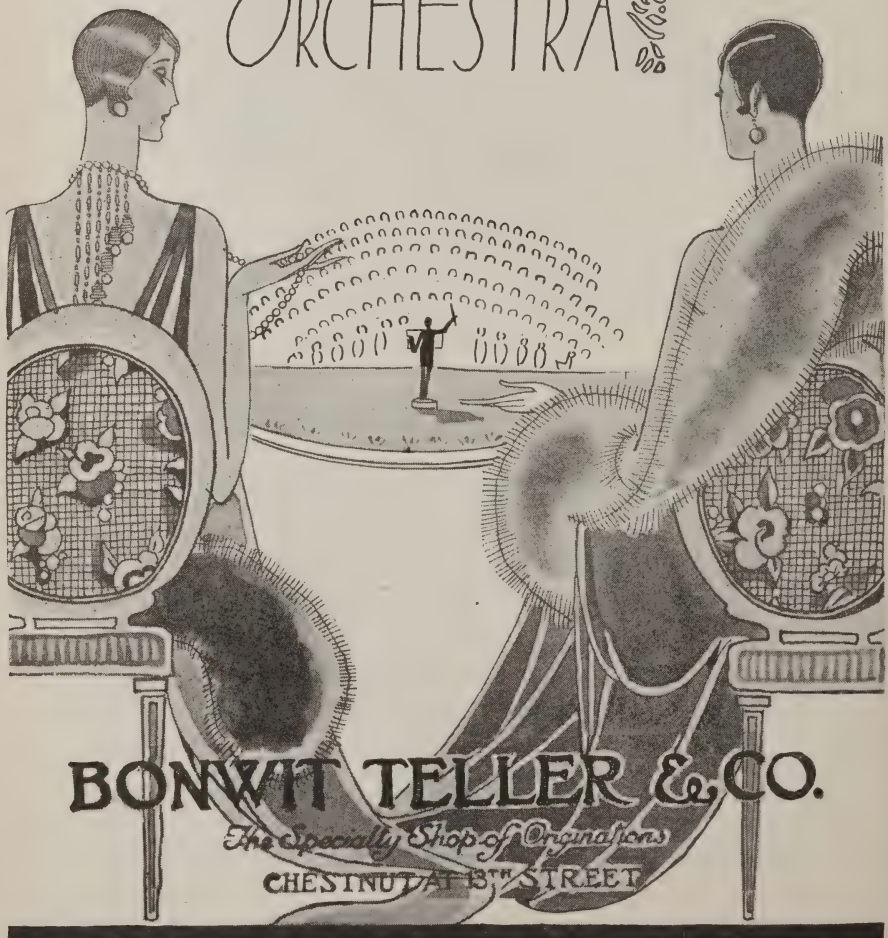
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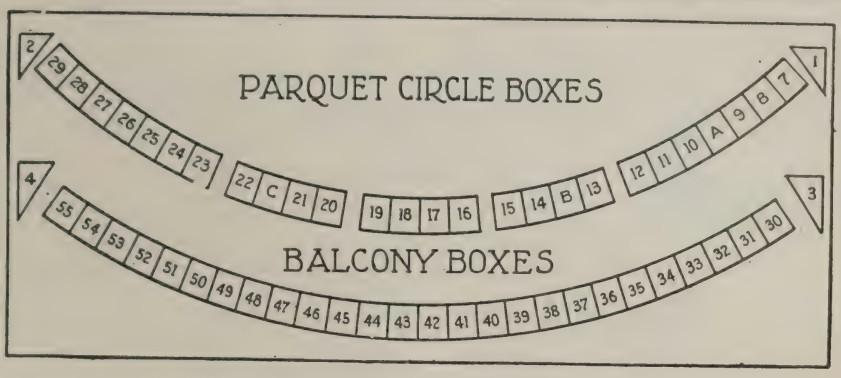
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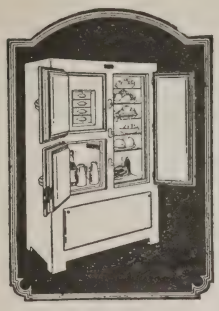
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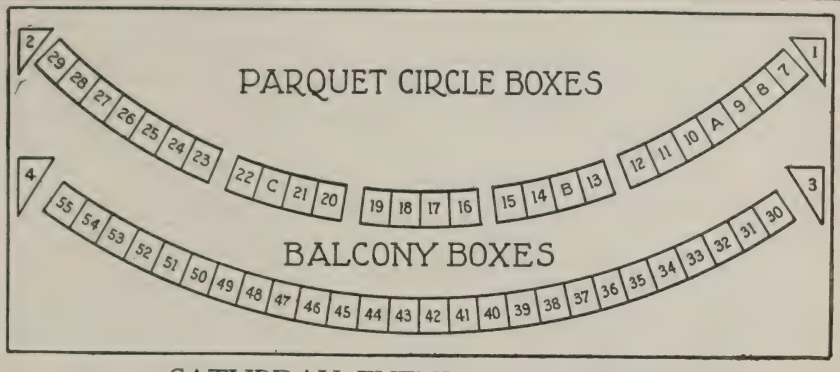
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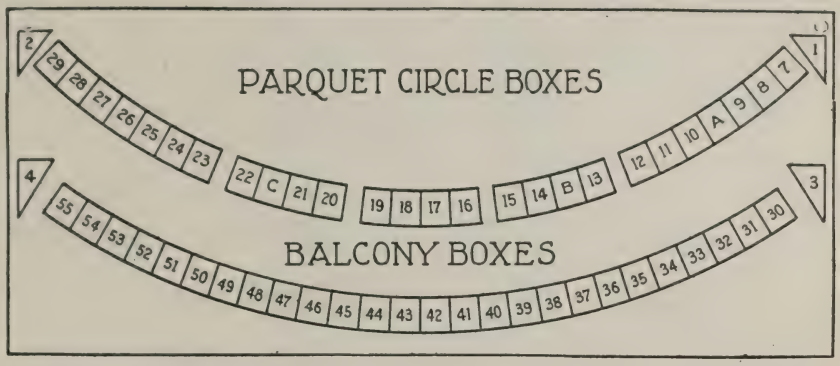
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BERLIOZ — **Excerpts from "La Damnation de Faust"**

(a) Menuet des Follets
(b) Danse des Sylphes
(c) Marche Hongroise

LOEFFLER — **La Mort de Tintagiles**

Viole d'Amour - Thaddeus Rich

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Notes on the Program

By LAWRENCE GILMAN

Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and Marche Hongroise, from "The Damnation of Faust"..Hector Berlioz

(Born at la Côte St. André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's devil—"perhaps the only operatic devil who carries anything like conviction," as Ernest Newman sagely observed—invokes a serenade by will-o'-the-wisps under Marguerite's window. They flicker and gleam in the woodwind and in sudden flares of the strings (*Moderato,* D major, 3-4; *Presto*).

* * *

The Ballet of Sylphs is danced in the air after Faust has been lulled to sleep on the banks of the Elbe, at the command of Mephistopheles, by gnomes and sylphs. (*Allegro, tempo di valse,* D major, 3-8.) "The spirits of the air," say the directions in the score, "hover around Faust in his slumber, then disappear one by one."

* * *

Desiring to give a concert at Pesth during his visit to Hungary early in 1846, Berlioz was advised in Vienna to concoct for his programme a piece to be based on one of the Hungarian national airs. He relates the circumstances in his Autobiography:

> The performance of my programme was, I fancy, one of the best that had been heard at Pesth for a long time. Among the pieces was the march which now forms the *finale* to the first part of my *Faust.* I wrote it the night before my departure for Hungary. A Viennese amateur, well up in the ways of the country which I was about to visit, had brought me a volume of old airs. "If you wish to please the Hungarians," he said, "write a piece on one of their national themes; they will be delighted with it, and when you come back you shall give me an account of their *eljen* (hurrahs) and applause. Here is a collection in which you have only to choose." I took his advice and chose the theme of Rákóczy, on which I wrote the grand march you know.
>
> No sooner had the announcement of this new piece spread through Pesth, than the national imagination began to ferment. They wondered how I should treat the famous—one might almost say sacred—theme, which had long set all Hungarian hearts beating with enthusiasm for liberty and glory.
>
> There was even some anxiety on the subject; they dreaded a profanation. . . . A Monsieur Horwath, chief editor of a Hungarian paper, being unable to restrain his curiosity any longer . . . found out the address of the copyist who had been commissioned to write the orchestral parts of the score, ran off to this man, asked for my MSS., and carefully examined them. M. Horwath was but ill pleased with the result of his inquiry, and could not disguise his anxiety.

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"I have seen your score of the Marche de Rákóczy," said he.

"Well?"

"Well, I have my fears. . . . You have marked the theme *piano,* and we, on the contrary, are accustomed to hear it played *fortissimo.*"

". . . Never fear; you shall have such a *forte* as you have never heard in your life. You have not read it properly. The *end* must be considered in everything."

* * *

Still, on the day of the concert I felt a certain tightening in my throat when the moment came for producing the piece. After a trumpet phrase based on the rhythm of the first bars of the melody, the theme appears, you will remember, performed *piano* by the flutes and clarinets, and accompanied pizzicato by the strings. To this unexpected treatment the public listened in silence; but when, after a long crescendo, fugued fragments of the theme reappeared, interrupted by dull beats of the big drum, with all the effect of distant cannon, the room began to seethe with an indescribable sound, and when at length the orchestra burst out in a furious mêlée culminating in the long delayed fortissimo, it was shaken by the most unheard-of cries and stampings; the concentrated fury of all this burning audience exploded in accents that shivered me with terror. I felt as if my hair were standing on end, and from the moment of that fatal bar, I had to bid farewell to the peroration of my piece, the orchestral tempest being quite incapable of contending with the eruption of this irresistible volcano. We had to recommence . . . and the second time it was with the greatest difficulty that the public could contain itself two or three moments longer than before in order to hear a few bars of the *coda.* . . . It was a lucky thing for me that I had placed the *Rákóczy-indulo*—that is the Hungarian title of the piece—at the end of the concert, for anything played afterwards would have been entirely lost.

"The Death of Tintagiles".....Charles Martin Loeffler

(Born at Mülhausen, Alsace, January 30, 1861; now living at Medfield, Mass.)

La Mort de Tintagiles, Poème Dramatique (d'après le drame de M. Maeterlinck), pour Grand Orchestre et Viole d'Amour,[1] Op. 6, was published in 1905. Mr. Loeffler composed it originally for orchestra and a pair of violes d'amour, and in that form the score was completed in 1897 and performed for the first time by the Boston Symphony Orchestra, in Boston, on January 8, 1898, with the com-

[1] The characteristic feature of the semi-obsolete *viole d'amour,* or *viola d'amore,* is a supplementary set of strings, passing beneath the finger-board and through holes drilled in the lower part of the bridge, which vibrate sympathetically with the strings actually engaged by the bow. The tone produced is of a curiously rich and beautiful quality. Until Loeffler wrote for it in *La Mort de Tintagiles,* the most conspicuous modern use of the instrument was by Meyerbeer in his opera *Les Huguenots,* where it is employed in the accompaniment to *Raoul's* air in the first act, *Plus blanche que la blanche hermine.* Bach wrote parts for two violes d'amour in the St. John Passion,—in the bass solo, *Betrachte meine Seele,* and in the following air for tenor.

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poser and Franz Kneisel playing the two violes d'amour. The work was subsequently recast. One of the violes d'amour was eliminated, and the prominence of the other materially reduced; the instrumentation was altered, and the score amended in various ways. In its revised form, the work dates from September, 1900.

* * *

Maurice Maeterlinck's *La Mort de Tintagiles* is the third of a series of "Trois petits drames pour Marionettes" published at Brussels in 1894 (the two other plays in the volume are *Alladine et Palomides* and *Intérieur*). A singularly vivid and moving description of the action of the drama, written by Philip Hale, appears as a preface to the published edition of Loeffler's score. It reads as follows:

La Mort de Tintagiles, a little drama for marionettes, is in five short acts. The characters are the tender boy Tintagiles; his older sisters Ygraine and Bellangère; Aglovale, the warrior retainer, now very old and tired; and the three handmaidens of the Queen.

Tintagiles is the future monarch of the nameless land in the strange years of legends. He and his sisters are living in a gloomy and airless castle far down in a valley; and in a tower that shows at night red-litten windows, lurks the enthroned Queen. The serene ancients portrayed Death as beautiful of face; but this Queen in the nameless land is not beautiful in any way; she is fat as a sated spider. She squats alone in the tower. They that serve her do not go out by day. The Queen is very old; she is jealous, she cannot brook the thought of another on the throne. They that by chance have seen her will not speak of her—and some whisper that they who are thus silent did not dare to look upon her. 'Tis she who commanded that Tintagiles, her orphaned grandson, should be brought over the sea to the sombre castle where Ygraine and Bellangère have passed years, as blind fish in the dull pool of a cavern.

The sea howls, the trees groan, but Tintagiles sleeps after his fear and tears. The sisters bar the chamber door, for Bellangère has heard strange muttering in rambling, obscure corridors, chuckling over the child whom the Queen would fain see. Ygraine is all of a tremble; nevertheless she believes half-heartedly and for the nonce that he may yet be spared; then she remembers how the Horror in the tower has been as a tombstone pressing down her soul. Aglovale cannot be of aid, he is so old, so weary of it all. Her bare and slender arms are all that is between the boy and the hideous Queen of Darkness and of Terror.

* * *

Tintagiles awakes. He suffers and knows not why. He hears a vague something at the door, and others hear it. A key grinds in the lock outside. The door opens slowly. Of what avail is Aglovale's sword used as a bar? It breaks. The door is opened wider, but there is neither sight nor sound of an intruder. The boy has fainted, and the chamber suddenly is cold and quiet. Tintagiles is again conscious and he shrieks. The door closes mysteriously.



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Watchers and boy are at last asleep. The veiled handmaidens whisper in the corridor; they enter stealthily and snatch Tintagiles from the warm and sheltering arms of life. A cry comes from him: "Sister Ygraine!" a cry as from some one afar off.

The sister, haggard, with lamp in hand, agonizes in a sombre vault, a vault that is black and cold; agonizes before a huge iron door in the tower-tomb. The keyless door is a forbidding thing sealed in the wall. She has tracked Tintagiles by his golden curls found on the steps, along the walls. A little hand knocks feebly on the other side of the door; a weak voice cries to her. He will die if she does not come to him and quickly; for he has struck the Queen, who is hurrying toward him. Even now he hears her panting in pursuit; even now she is about to clutch him. He can see a glimmer of the lamp through a crevice which is so small that a needle could hardly make its way. The hands of Ygraine are bruised, her nails are torn, she dashes the lamp against the door in her wild endeavor, and she, too, is in the blackness of darkness. Death has Tintagiles by the throat. "Defend yourself!" screams the sister: "don't be afraid of her! One moment and I'll be with you! Tintagiles? Tintagiles? Answer me! Help! Where are you? I'll aid you—kiss me—through the door—here's the place—here!" The voice of Tintagiles —how faint it is!—is heard for the last time: "I kiss you, too—here—Sister Ygraine! Sister Ygraine! Oh!" The little body falls.

Ygraine bursts into wailing and impotent raging. She beseeches in vain the hidden, noiseless monster. . . .

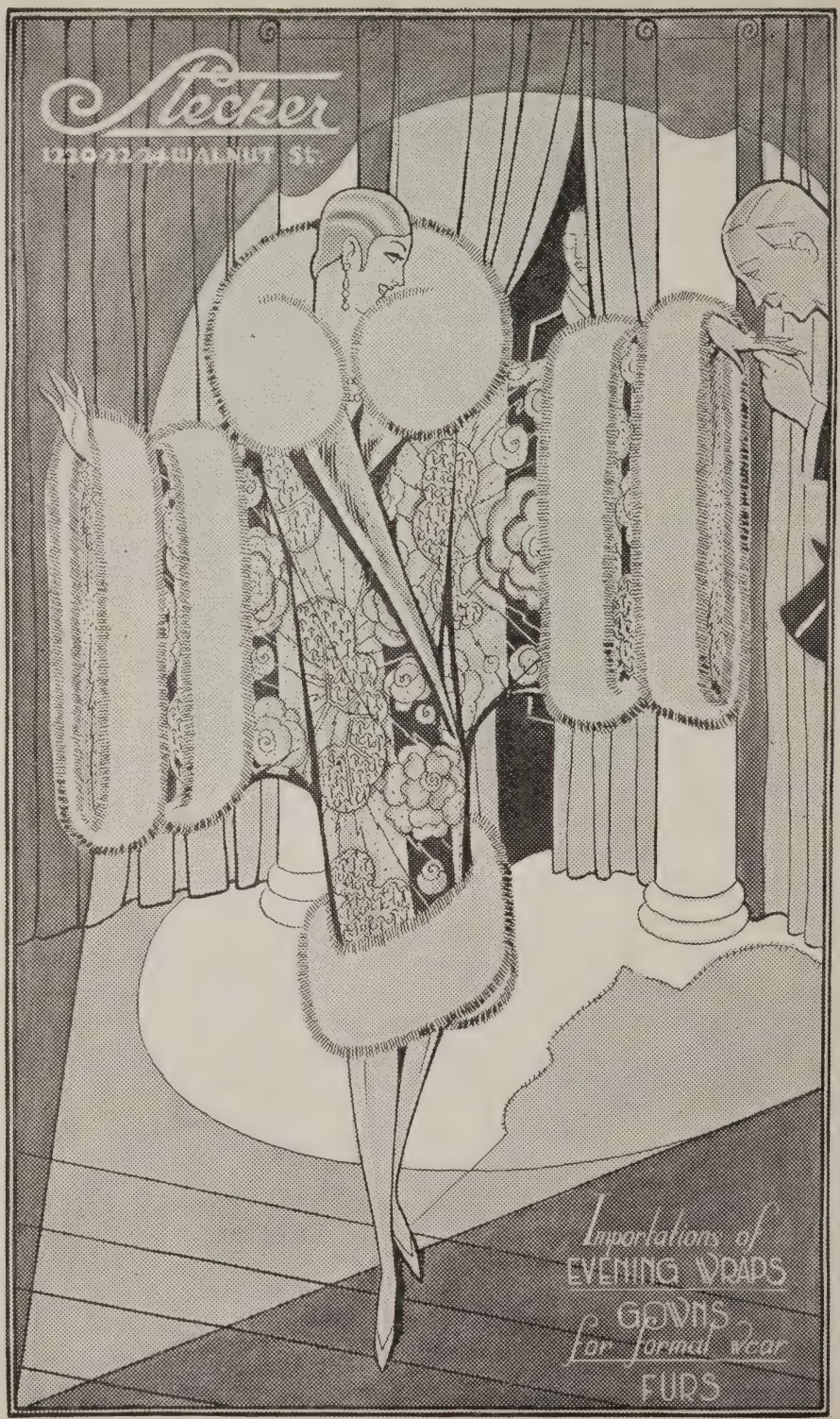
Long and inexorable silence. Ygraine would spit on the Destroyer, but she sinks down and sobs gently in the darkness, with her arms on the keyless door of iron.

* * *

Loeffler has not essayed a literal and detailed paraphrase of Maeterlinck's terrible and perturbing play. His music is rather the expression of moods which it provokes, of emotions aroused by the poignant and haunting conception of the dramatist. The genesis of the work was in part the outcome of a personal bereavement—the loss of a young brother, a boy of fourteen—which occurred as the composer was reading the drama for the first time.

The present annotator is indebted to Mr. Loeffler for the following comments upon his score:

"My music starts in at the opening lines of the play. [Ygraine is speaking to Tintagiles, and the scene is the summit of a hill overlooking the castle: 'Ta première nuit sera mauvaise, Tintagiles. La mer hurle déjà autour de nous; et les arbres se plaignent. Il est tard. La lune est sur le point de se coucher derrière les peupliers qui étouffent le palais.'] What, thereafter, becomes of the play in my score? I do not know, and I believe it a good thing that I don't.


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Nobody can read the play without having his soul stirred, a mood created. My music was my mood then; and that is as far as the score is related to the actual events of the play, until towards the end, where the last act made me take up the thread of the drama again, and I endeavored to become dramatic in my expression. The epilogue to it all is not in the book, but in that 'scena dolente' of my score beginning thus [Mr. Loeffler here quotes in notation the woeful theme for the first violins and horns (*Lento; molto dolente*) that is heard at the beginning of the coda, above the sinister counter-theme in the basses]. I chose my themes in accordance with the spirit of the play,—in fact, I thought of the Evil Queen as typified by the menacing chief theme of the piece [the dark and threatening phrase that is first heard ten bars after the opening, *forte,* in the 'cellos, double-basses, bassoons, and bass clarinet, recurring with a cumulative weight of ominous foreboding in its suggestion of the Dread Queen, the Queen of Darkness and of Terror—or, not to put too fine a point upon it, the idea of predestined and overshadowing death]. I thought of the viole d'amour as the only instrument capable of expressing the spirit and mood of the doomed. I meant to have my music pervaded by the sadness and inevitableness of the play:—all this is true. But I did not mean to . . . keep step with the scenes, or, still less, with the lines, of the play. . . ."

* * *

The music opens with an evocation of the sombre and portentous scene which begins the drama: a suggestion of the gathering storm, the tossing trees, the wild and bodeful night. A mood is created—a mood appropriate to the prevailing emotional atmosphere of the play; and this mood is developed in the music, as the composer has said, without particular relation to the progress of the drama until near the close, when the symphonic poem relates itself to the action at the point in the last act where Ygraine, waiting in agonized vigil before the keyless door of iron, hears from behind the barrier the despairing voice and piteous appeals of the doomed Tintagiles. "There is the plaintive voice of the timorous child," wrote Mr. Hale; "there are the terrifying steps in the corridor, the steps as of many, who do not walk as other beings, yet they draw near and whisper without the guarded door."

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Then begins that epilogue which has no actual equivalent in the drama—which transcends yet fulfills it.

Preceded by harp arpeggios, the 'cellos sing a dolorously expressive phrase which bears a striking resemblance to a melodic idea in the composer's song, *Les Paons,* and this introduces a *cantabile* passage of intense and piercing sweetness (likewise suggestive of *Les Paons*)—a lingering, ascendant melody for the first violins, 'cellos, and first trumpet in unison, *dolce,* above a counter-melody for the horn. This counter-subject is a spectral outline, a veiled and shadowy reminder, of the theme of the Evil Queen—the theme of Death. The music ends with an ever gentler version of this motif, while the dying voice of the viole d'amour is heard above long-sustained chords, *piano,* in the trombones, trumpets, horns, and woodwind.

* * *

The grave and quiet beauty, the elegiacal tenderness, of this peroration—the lingering final measures that proceed to so reticent and exquisite a close—have, at first glance, no analogue, no equivalent, in Maeterlinck's play, which ends upon a note of utter and calamitous despair. Yet the music here is subtly warranted; it belongs, it is deeply and truly expressive of a reality that is implicit in the subject of the poet. It is simply one of the many instances of the power of music to transcend and transfigure its subject-matter, to disclose in it overtones and intimations that could not be conveyed through the less tractable, less sensitive verbal medium of the poet or dramatist, or through any other art, indeed, save music. In Maeterlinck's view, silence is the supreme revealer—it is only through silence, he asserts, that any real communication is ever effected ". . . for the reservoirs of silence lie far above the reservoirs of thought." But the reservoirs of music lie higher still.

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Symphony No. 4, in F Minor, Op. 36, Peter Iljitch Tschaikowsky

(Born at Votkinsk, in the Govt. of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky wrote Taneiew (April 8, 1878) that "of course" this symphony was programme-music—"I do not wish any symphonic work to emanate from me that has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations." Tschaikowsky avowed that his F minor Symphony was "in reality, a reflection of Beethoven's Fifth; I have not copied his musical contents, only borrowed the central idea. . . . Let me add that there is not a single bar in this Fourth Symphony of mine . . . which is not an echo of my intimate spiritual life."

In the case of the Fourth Symphony, Tschaikowsky had the grace and wisdom to bequeath to us a detailed account of the significance of the music. To be sure, he committed this interpretation to the privacy of a letter written only for the sympathetic eye of his "best and incomparable friend," Nadejda von Meck; but the letter is published in Modeste Tschaikowsky's Life of his brother, where it remains for the guidance of present and future commentators and the illumination of concert-goers.

* * *

"For *our* symphony," wrote Tschaikowsky to Nadejda (the score is dedicated *To My Best Friend*), "it is possible to express its contents in words, and I will give you, but you alone, the significance of the entire work as well as of its different portions. Of course, I can do this only on broad and general lines." Here is Tschaikowsky's interpretation, somewhat condensed:

I.

(*Andante sostenuto; Moderato con anima*)

The Introduction is the kernel of the entire symphony [Tschaikowsky quotes here the opening theme—the ominous and draconian phrase for horns and bassoons]. This is Fate, the sombre power which prevents the desire for happiness from reaching its goal . . . a force which, like the sword of Damocles, hangs perpetually over our heads. This force is inescapable and invincible. There is no other course but to submit and inwardly lament [Tschaikowsky quotes here the sombre first theme for violins and 'cellos—*Moderato con anima* (*in movimento di valse*)—which begins the main body of the movement].

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The feeling of depression and hopelessness grows stronger and stronger. Would it not be better to turn away from reality and lull one's self in dreams? [the counter-theme for clarinet—*Moderato assai, quasi andante*—is quoted in this association]. O joy! A sweet and tender dream enfolds me. A serene and radiant presence leads me on [Second theme: flutes and oboes, *cantabile*]. Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten. . . .

No—these are but dreams: roughly we are awakened by Fate. Thus we see that life is only an everlasting alternation of sombre reality and fugitive dreams of happiness. Something like this is the program of the first movement.

II.

(*Andantino in modo di canzona*)

The second movement shows suffering in another stage. It is a feeling of melancholy such as fills one when sitting alone at home, exhausted by work; the book has slipped from one's hand; a swarm of memories fills the mind. How sad to think that so much has been, so much is gone! And yet it is sweet to think of the days of one's youth. We regret the past, yet we have neither the courage nor the desire to begin life anew. We are weary of existence. We would fain rest awhile, recalling happy hours when our young blood pulsed warm through our veins and life brought satisfaction. We remember irreparable loss. But these things are far away. It is sad, yet sweet, to lose ourselves in the past.

III.

(*Scherzo, Pizzicato ostinato: Allegro*)

No definite feelings find expression in the third movement. These are capricious arabesques, intangible figures which flit through the fancy as if one had drunk wine and were exhilarated. The mood is neither sad nor joyful. We think of nothing, but give free rein to the fancy, which humors itself in evolving the most singular patterns. Suddenly there arises the memory of a drunken peasant and a ribald song. . . . Military music passes in the distance.—Such are the disconnected images which flit through the brain as one sinks into slumber. They have nothing to do with reality; they are incomprehensible, bizarre, fragmentary.

IV.

(*Finale: Allegro con fuoco*)

Fourth movement. If you can find no pleasures in yourself, look about you. Mix with the people. Observe that the multitude understands how to be merry, how to surrender itself to gayety. A popular festival is depicted. Scarcely have you forgotten yourself, scarcely have you had time to lose yourself in contemplation of the joy of others, when unwearying Fate again announces its presence. But the multitude pays no heed to you. It does not even spare you a glance, nor note that you are lonely and sad. How merry they all are! And do you still say that the world is steeped in grief? Nay, there is such a thing as joy—simple, vigorous, primitive joy. Rejoice in the happiness of others, and it will still be possible for you to live.

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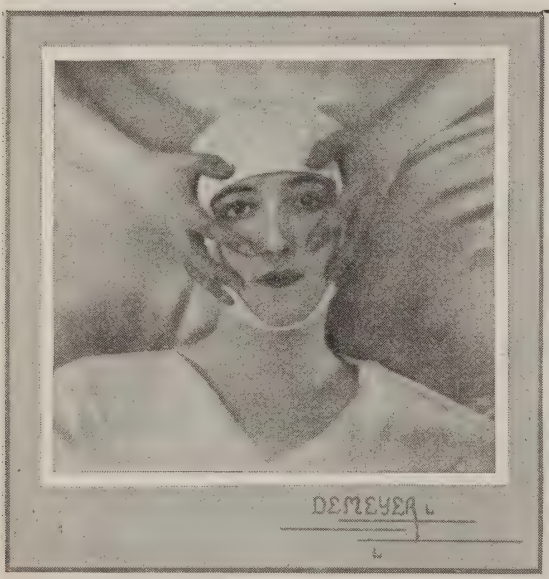


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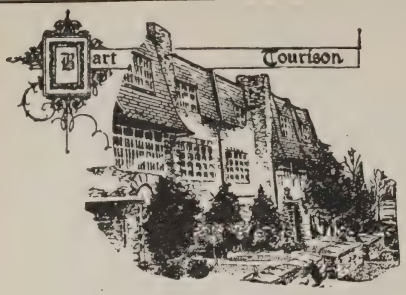
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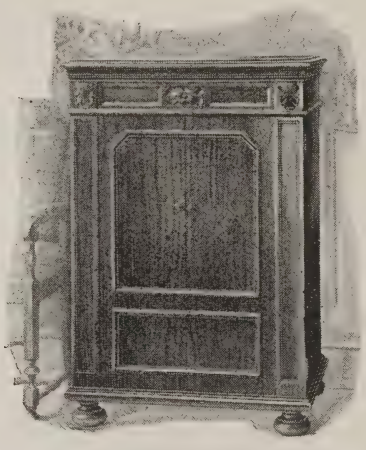
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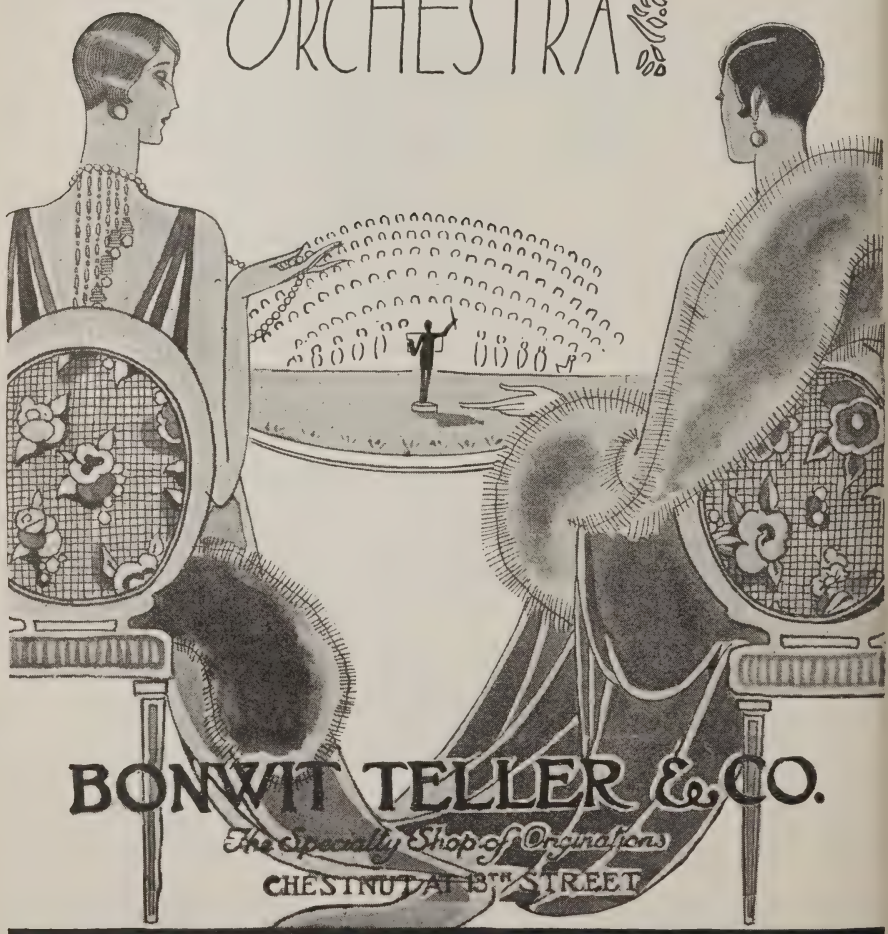
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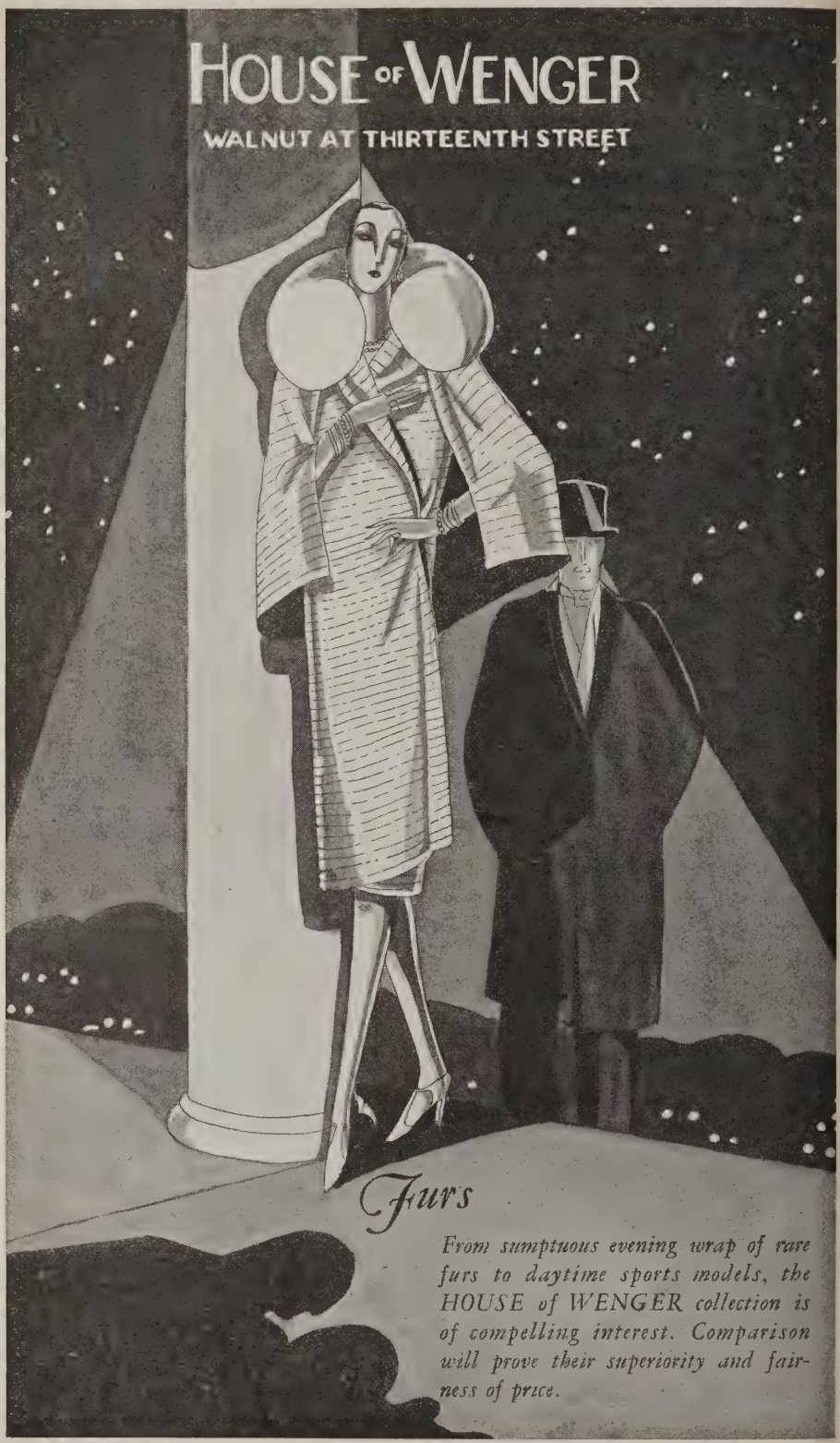
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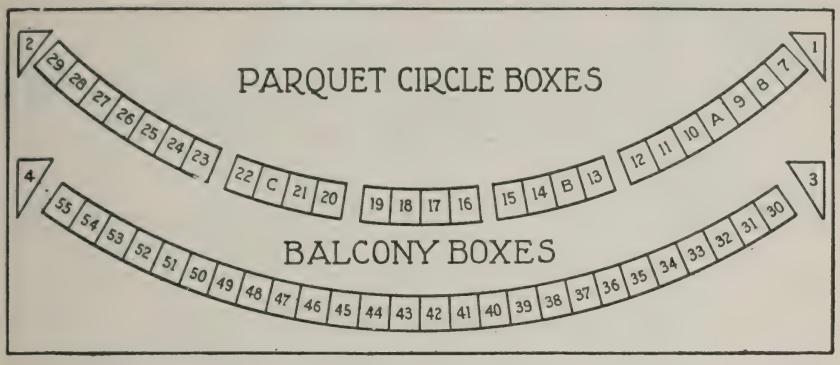
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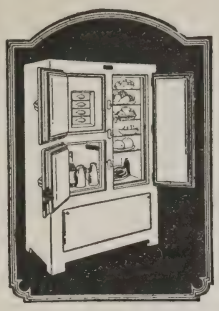
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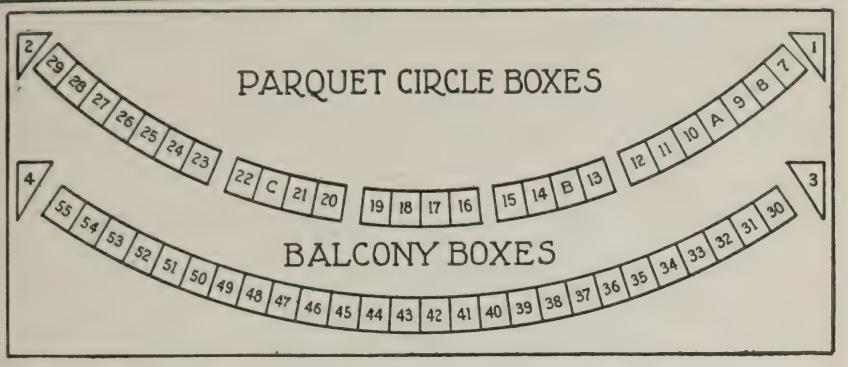
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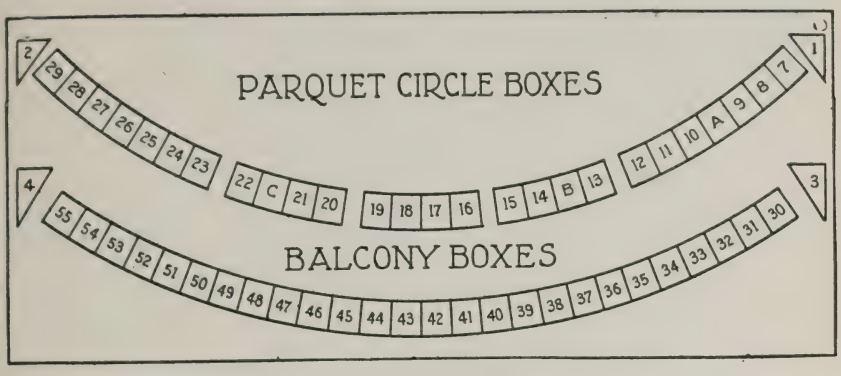
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GOLDMARK — Overture, "In the Spring"

BEETHOVEN — Symphony No. 5, in C minor

I. Allegro con brio
II. Andante con moto
III. Allegro
IV. Allegro, presto

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Allegro con spirito
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Notes on the Program

By LAWRENCE GILMAN

Overture, "In the Spring," Op. 36.....Karl Goldmark

(Born at Keszthely, Hungary, May 18, 1830; died at Vienna, January 3, 1915.)

According to Mr. Rubin Goldmark, the distinguished nephew of the composer of *In the Spring,* this Overture was an intimately personal expression. "It describes," says Mr. Goldmark, "as much the composer's own joy at the awakening of Nature, as it portrays the external impressions received. It has been pointed out, furthermore, that this work has more charm and freshness than earlier compositions of a similar kind, written when the composer was himself in the springtime of life."

* * *

Im Frühling was published in 1889. The first performance was at a Vienna Philharmonic concert on December 1st of that year. Goldmark was fifty-nine years old. He was then widely known as the composer of the *Sakuntala* Overture and of the opera, *The Queen of Sheba,* which had made its way even unto the land of the Boeotians beyond the sea: for *The Queen of Sheba* was produced at the Metropolitan Opera House in 1887.

Im Frühling was the third of Goldmark's concert overtures, all of which, as Rubin Goldmark has pointed out, are programmatic in character. The famous *Sakuntala,* the first of them,[1] was followed by *Penthesilea,* an overture to the tragedy of Kleist.[2] *Im Frühling* was the third of the series; *Prometheus Bound* the fourth (1890); *Sappho,* after the drama by Grillparzer (1894), the fifth; *In Italy* (1904) the sixth.

* * *

[1] The *Sakuntala* Overture, according to Hofmeister, was published at Pest by Rózsavölgi, *circa* 1870. The first performance was five years earlier, at a Philharmonic concert in Vienna, December 26, 1865.

[2] Heinrich von Kleist, born at Frankfort-on-the-Oder, October 18, 1777; died, by his own hand, at Wannsee, near Potsdam, November 21, 1811. His *Penthesilea* also inspired Hugo Wolf, who published a symphonic poem based upon the tragedy in 1903.

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Im Frühling has no introduction. The chief theme begins at the second measure (*Allegro,* A major, 3-4, "feurig, schwungvoll"), an ardent subject for the first violins, in the statement of which the composer takes his time. The second theme (strings) is followed by orchestral chirpings and twitterings. Spring opens wide her arms, the earth exults, and the composer celebrates the yearly miracle in a finale of brilliant animation.

Symphony No. 5, in C minor, Op. 67.....Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

The C minor Symphony is 118 years old—it was completed at Heiligenstadt in 1807; and since December 22, 1808, when it was performed for the first time at the Theater an der Wien, Vienna, it has been flooding men's ears with its heroic beauty.

Sir George Grove discerned in this Symphony a secret and passionate history.

"The composition of the C minor," he says, "covered the time before the engagement of Beethoven with the Countess Theresa von Brunswick, the engagement itself, and a part of the period of agitation when the lovers were separated. . . . Now, considering the extraordinarily imaginative and disturbed character of the symphony, it is impossible not to believe that the work—the first movement, at any rate—is based on his relations to the Countess, and is more or less a picture of their personality and association. . . . In fact, the first movement seems to contain actual portraits of the two chief actors in the drama. . . . At any rate, in this movement, he unbosoms himself as he has never done before . . . we hear the palpitating accents and almost the incoherence of the famous love-letters, but mixed with an amount of fury which is not in them."

To Sir George's mind, the opening phrase of the Symphony "exactly expresses" Beethoven—"the fierce imperious composer, who

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knew how to 'put his foot down'; while the tender E-flat subject in the violins is the youthful Countess—'the womanly, devoted girl.'" [3]

* * *

But listen to M. Vincent d'Indy concerning this matter. "All of those compositions [of Beethoven's Second Period, 1801-1815] which tell of or reveal amorous anguish," he remarks in his book on Beethoven, "can apparently be traced, chronologically speaking, only to his passion for Giulietta Guicciardi. Neither Theresa Malfatti, nor Amalie Sebald, nor Bettina Brentano, nor the other women whom Beethoven might have noticed, have left any impression on his musical production. . . . Still, among the women who were Beethoven's friends, there was one whose name should be mentioned here, if only to contradict the newly created legend concerning her. We refer to Countess Thérèse von Brunswick and her mysterious betrothal to Beethoven. . . . What artist, what man gifted with the simplest artistic perception, would for a moment admit that the sole work dedicated to Countess von Brunswick, the insipid sonata in F-sharp major, Op. 78, could be addressed to the same person as the passionate love-letters which all the world has read? . . . These two piano pieces in expressionless imitation, without musical interest, could never have been the homage of the Titan Beethoven to his 'immortal beloved.'" [4]

From 1801 onwards, says M. d'Indy, we find a new Beethoven: "heretofore he has written merely music; now it is life whereof he writes. . . . He has felt, he has loved, he has suffered. . . . In his frenzy he unveils the three loves which fill that soul to over-

---

[3] Grove refers to the tale of Beethoven's anger during a piano lesson that Ludwig was giving to the young Countess Theresa. Sir George quotes it from *Beethoven's Unsterbliche Geliebte,* by Mariam Tenger—a book characterized by Mr. H. E. Krehbiel in his edition of Thayer's *Life of Beethoven* as "romantic vaporings."

[4] The puzzled inquirer, hesitating between Sir George and Monsieur d'Indy, is referred to the exhaustive discussion of Ludwig's love-affairs contained in Mr. Krehbiel's edition of Thayer's invaluable work, recently published by the Beethoven Association through the press of G. Schirmer, Inc. In Vol. I, Chap. xxi, Mr. Krehbiel has a post-script embodying some suggestions of his own touching the identity of the "Immortal Beloved."

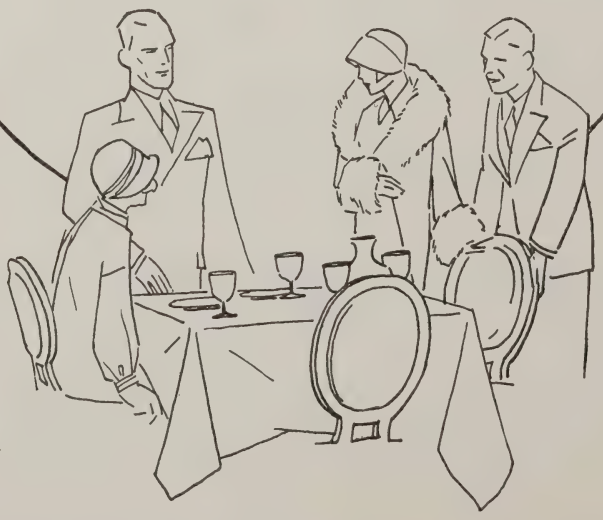
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flowing in this second period of his career—the love of Woman, of Nature, of Country." M. d'Indy seems to refer the C minor Symphony to the third of these categories, for he speaks of it only to allude to its "warlike Andante" and its "absolutely heroic Finale."

* * *

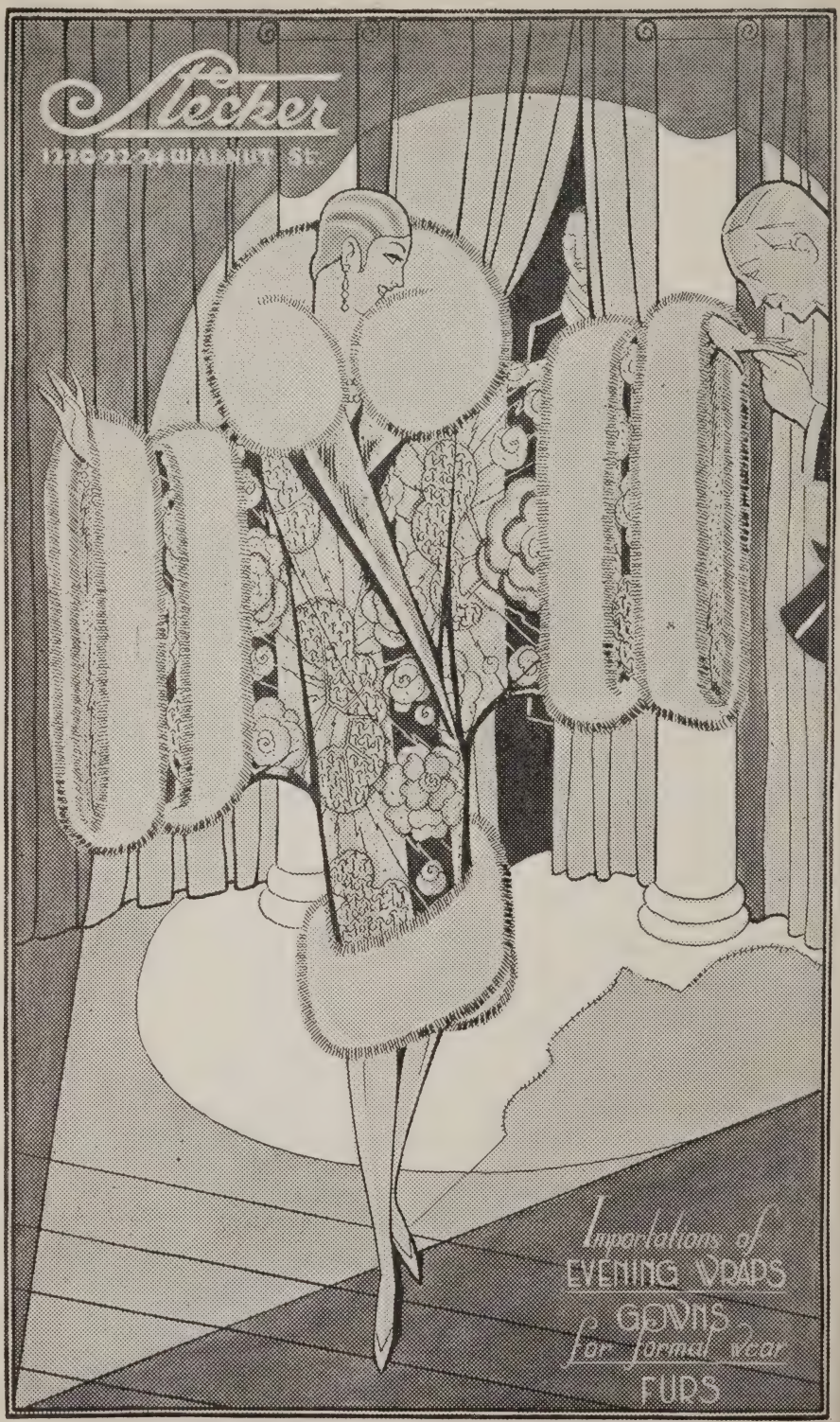
Many things have been found in the Fifth Symphony—martial celebrations, the repercussions of a tragic love-affair, the summons of Fate, the note of the yellow-hammer heard in country walks. But whatever Beethoven did or did not intend to say to us in this tonal revelation, there is one trait that the C minor Symphony has beyond every other, and that is the quality of epic sweep and power.

There is nothing in music quite like the heroic beauty of those first measures of the Finale that burst forth at the end of the indescribable transition from the Scherzo, with its swiftly cumulative crescendo. It is then that Beethoven unleashes his trombones—having cannily held them in reserve throughout the foregoing movements—and the clouds open, and you realize that good old Sir George Grove was not piling it on too thick when he wrote that at this moment one felt as if one were "being present at the work of creation, out of which suddenly bursts the new world, radiant with eternal sunshine, and welcomed by the jubilant sound of all the sons of God shouting for joy."

Piano Concerto No. 1, in B-flat minor, Op. 23.....Tschaikowsky

(Born at Votinsk, in the Government of Novgorod, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky's first concerto for piano, written in his thirty-fourth year, was about contemporaneous with his opera *Vakoula the Smith* (*Kouznetz Vakoula*) and his third symphony (Op. 29, D major). The B-flat minor concerto was composed in the last two months of 1874, and the scoring was completed in February, 1875.


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Tschaikowsky had already achieved, five years before, at least one instrumental piece of authentic genius—his *Romeo and Juliet* overture. His last work, the *Pathetic* Symphony, was nineteen years ahead of him.

The concerto was played for the first time in public at a concert given by Hans von Bülow in Boston, October 25, 1875. Tschaikowsky, in the happy foreign way, made merry over the reception of his work by the American troglodytes (though he did not quite call them that). "A few days ago," he wrote to Rimsky-Korsakoff from Moscow on November 12, 1875, "I had a letter from Bülow, enclosing a number of American press notices of my piano concerto. The Americans think the first movement suffers from 'the lack of a central idea around which to assemble such a host of musical fantasias, which make up the breezy and ethereal whole.' . . . Think what appetites these Americans have: after every performance Bülow was obliged to repeat *the entire Finale!*"

We know not what moron wrote the offending notice. "Breezy and ethereal" does seem rather wide of the mark. Yet Tschaikowsky might have been more lenient toward the New England cave-dwellers, considering their enthusiasm.

* * *

Tschaikowsky derived the chief subject of the first movement of his concerto (in the *Allegro con spirito* which follows the long and grandiose introduction) from a tune that he heard sung by a blind beggar at a village fair in Kamenko. "It is curious," he wrote to Mrs. von Meck in May, 1879, "that in Little Russia every blind beggar sings exactly the same tune with the same refrain. I have used part of this refrain in my piano concerto." His brother Modeste tells us that for the waltz-like melody played by the violas and 'cellos in the animated section of the second movement, Tschaikowsky "borrowed the chansonette, *Il faut s'amuser, danser, et rire,* which Brother Anatol and I used to hum early in the 'seventies, in remembrance of a certain charming singer."

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"Invitation to the Dance," Opus 65.....Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

Weber wrote his *Aufforderung zum Tanze* as a piano piece in 1819, in the early years of his married life, and dedicated it to his wife, Caroline.

According to that lady, when Weber first played the piece to her he described as follows the "program" which he had in mind:

"Bars 1-5, first appearance of the dancer. Bars 5-9, the lady's evasive reply. Bars 9-13, his more pressing invitation. Bars 13-16, her consent. Bars 16-19, he begins conversation. Bars 19-21, her reply. Bars 21-23, he speaks with greater warmth. Bars 23-25, the sympathetic agreement. Bars 25-27, the dance begins; he addresses her with regard to it. Bars 27-29, her answer. Bars 29-31, they take their places. Bars 31-35, waiting for the commencement of the dance. The dance. The conclusion of the dance, his thanks, her reply, and their retirement."

Entrance of the Gods into Valhalla, from "Das Rheingold," Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Fafner has just slain his brother Fasolt in a quarrel over the Ring. The gods stand horror-struck at this visible sign of the instant operation of Alberich's Curse. The world is wrapped in gloom. Donner, the Thunder God, unable to endure the pervading depression, decides to clear the atmosphere, and also to provide diversion for the melancholy deities. He springs to a rocky height, and "calls the clouds as a shepherd calls his flocks," swinging his hammer as he utters his mighty shouts, while the mists gather and hide him from view. We hear his great theme in the orchestra thundered out by the brass; there is a swift and overwhelming crescendo, as if all the storms in the universe were coming to a head; the lightning flames and the heavens split. Then suddenly the air clears: from the feet of Donner and Froh, as they stand on the summit, a rainbow bridge of dazzling radiance stretches across the valley to the opposite height, where Valhalla, the troublous castle of the gods,

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is revealed in all its splendor as it gleams in the rays of the setting sun, while the sublime Valhalla theme sounds with tranquil majesty from the brass under an iridescent accompaniment of strings and harps. As the gods start to walk over the rainbow bridge (all but the cynic Loge, who remains behind, muttering sour comments), the melancholy song of the Rhine-maidens, lamenting their ravished gold, is borne upward from the valley.

* * *

John Runciman called Wagner "the most stupendous personage born into the nineteenth century"; and sometimes, forgetting the other considerable personages who were born into that fairly eventful century, one is tempted to agree.

To remember what the man accomplished is to draw one's breath a little faster over one's realization of the indomitability of the human will. Wagner was occupied with his colossal "Ring des Nibelungen" for a quarter of a century—from 1848 till 1874; but that represented only a part of his labors during those years. Within that period he not only wrote the text and composed the music of "Das Rheingold," "Die Walkure," "Siegfried" and "Götterdämmerung"—works which revolutionized the art of music—but, as if that were not enough, he wrote the text and music of two other formidable and unprecedented masterworks—"Tristan und Isolde" and "Die Meistersinger"—planned and created Bayreuth, went concert-giving over half of Europe, reconstructed his "Faust" Overture, wrote innumerable pamphlets, kept up an interminable and inundating correspondence.

And this incredible record was made by a sickly little man with a dozen different neuroses, involved with a wife he didn't love and the wives of two other men whom he did. Furthermore, he was an exile, he was suffering privation, and he was being mercilessly ridiculed and attacked for his outrageous conduct in turning loose upon the world a flood of the most magnificent music written since the death of Bach. Surely "stupendous" is an excusable word for such a man!

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November 20-21—Thaddeus Rich, Violinist
Carlos Salzedo, Harpist

December 11-12—Joseph Szigeti, Violinist (American début)

December 26-28—Roland Hayes, Tenor

January 15-16—Ottorino Respighi, Guest Conductor

January 22-23—Thaddeus Rich, Guest Conductor

January 29-30—Artur Rodzinski, Guest Conductor

February 12-13—Harold Samuel, Pianist

February 19-20—Georges Enesco, Violinist

March 26-27—Hans Kindler, Violoncellist

April 3-5—Harold Bauer, Pianist

April 16-17—Reinald Werrenrath, Baritone

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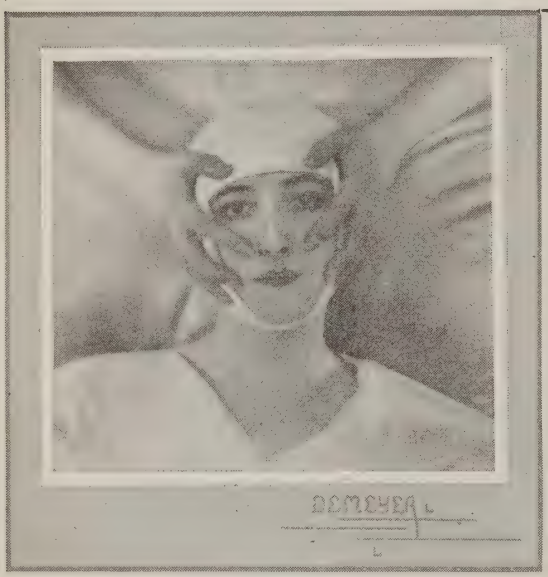


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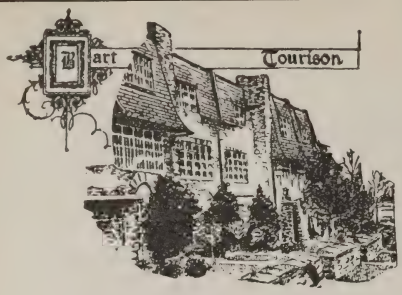
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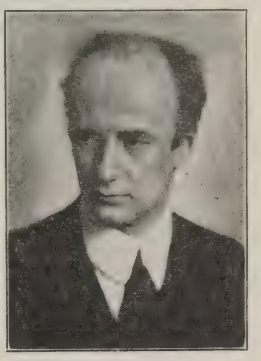


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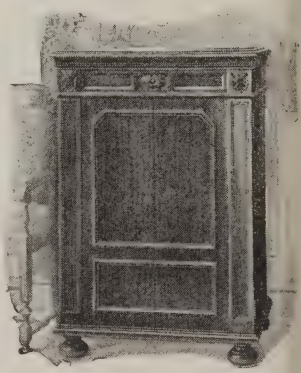
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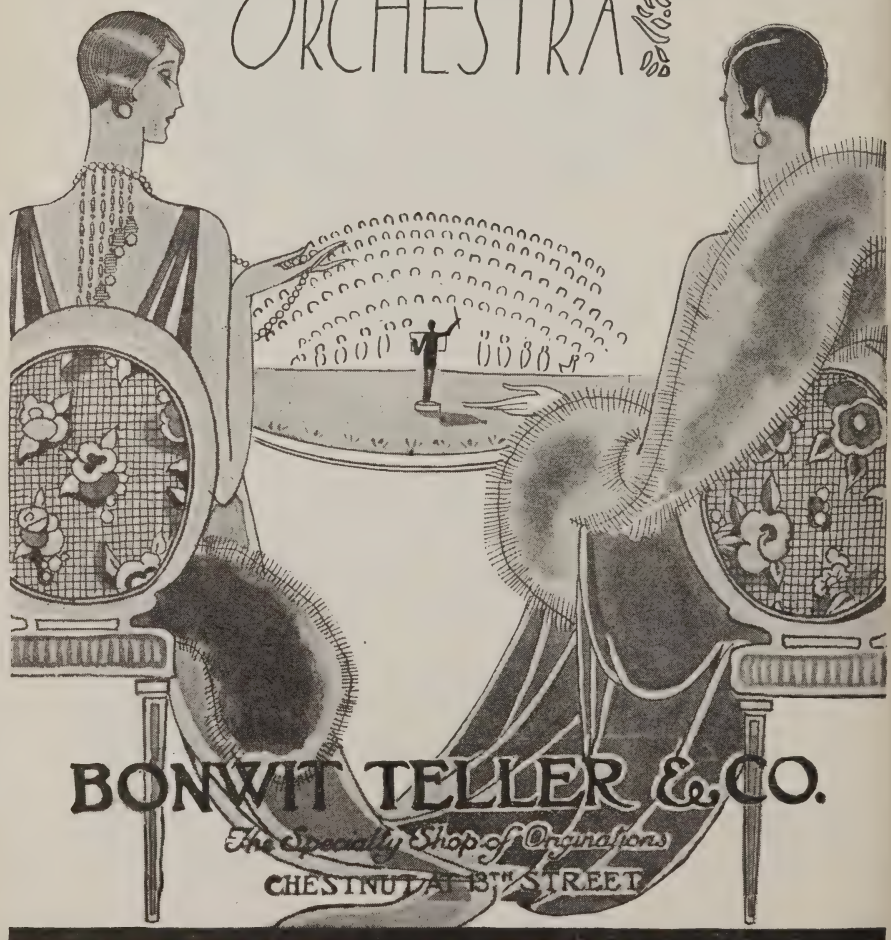
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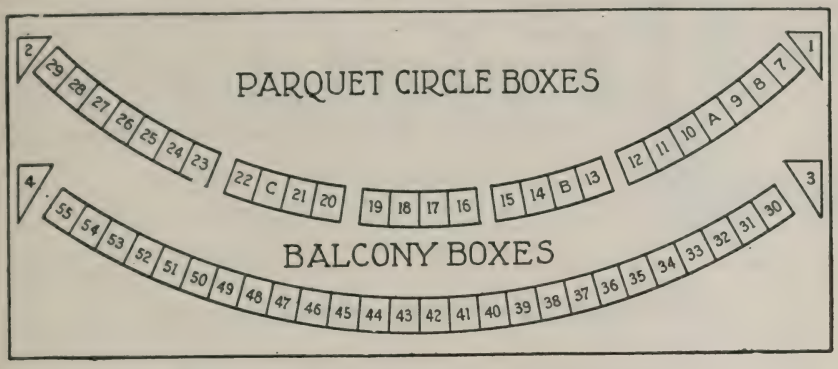
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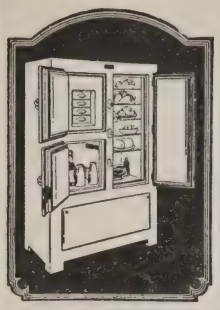
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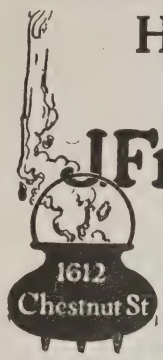
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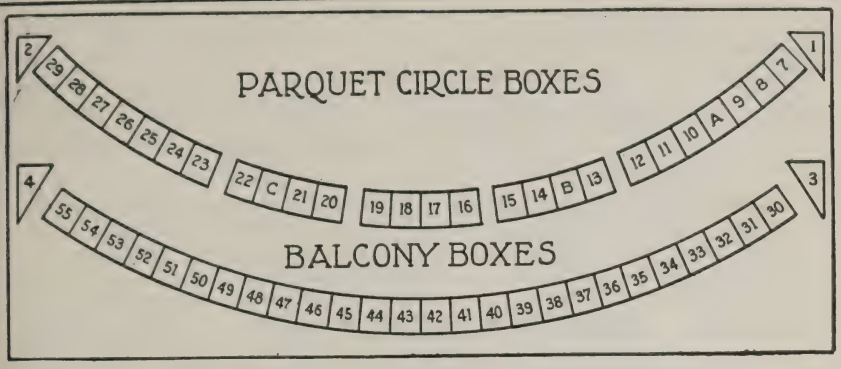
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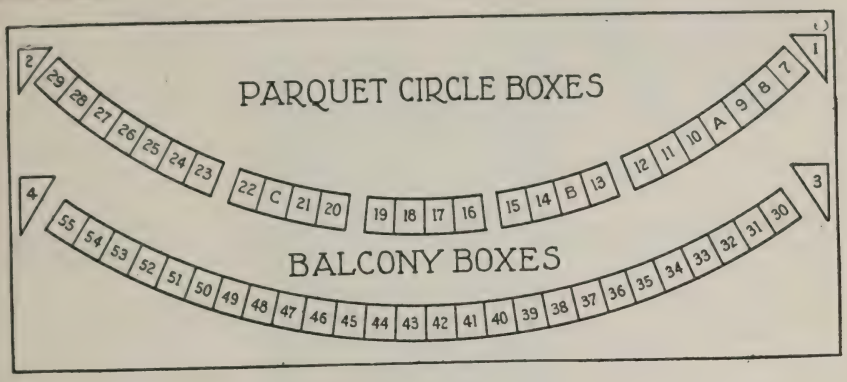
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HARP SOLO: CARLOS SALZEDO

STRAWINSKY — **"L'Oiseau de Feu"**

I. (a) Introduction
   (b) L'Oiseau de Feu et sa danse
II. Ronde des Princesses enchantées
III. Danse Infernale du Roi Kastchei
IV. Berceuse de l'Oiseau de Feu
V. Finale

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Notes on the Program

By LAWRENCE GILMAN

Prelude to Act III, "Lohengrin".....Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This Prelude is an instrumental celebration of the wedding festivities of Lohengrin and his uneasy bride. It is virtually an independent composition, thematically unrelated to the rest of the opera, beyond a slight suggestion (in the woodwind passages in the middle section) of the scene between Elsa and Ortrud in the preceding act.

It has been called "the most brilliant prelude that Wagner ever wrote." "Here we have," says Runciman, "no summary of the act, no hint of impending disaster and tragedy, but simply a joyous preliminary to the procession that escorts Lohengrin and Elsa to the bridal chamber. It starts off with immense spirit, the music leaping straight up, hesitating a moment on a cross accent, then a noisy shake reaching its highest note, and, after a clash of cymbals, sliding off into the more regular rhythm, broken slightly by occasional syncopations, in which the piece as a whole is conceived. The melody in the bass that follows, and the more tender strains of the middle portion, are familiar to everyone nowadays—in fact, so familiar that we are likely to overlook the intense originality of the whole thing."

Concerto for Violin, in D major, Op. 77.....Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms remarked to Clara Schumann in 1895 that "one composes only until one's fiftieth year; then the creative power begins to diminish." He was within five years of that dead-line when he wrote his concerto for violin; yet it would be rash to say that in this work there are premonitions of impaired creative power. But perhaps Brahms was wrong. The most exuberant of all scores, *Siegfried,* was finished in Wagner's fifty-seventh year; and Wagner was fifty-four when he completed that miracle of creative energy, *Die Meistersinger.* Beethoven's inspiration dwelt on the heights after his fiftieth year. As for Brahms himself, there is the puissant Fourth Symphony to confute him: it belongs to his fifty-second and fifty-third years.

Indeed, Brahms achieved the fullness of his powers in the neighborhood of his fiftieth year. He had accomplished within the previous decade his first, second, and third symphonies, the violin concerto, the second piano concerto, the *Tragic* and *Academic Festival* Overtures, the G major sonata for piano and violin, the two superb piano Rhapsodies of Op. 79, and the choral setting of Schil-

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ler's *Nänie;* and he had attained what Miss Florence May cautiously describes as a "supreme and glorious pre-eminence in contemporary estimation."

* * *

This concerto for violin is now forty-seven years old. It is still fresh, vivid, companionable—unaged and unaging.

The main theme of the first movement (*Allegro non troppo,* D major, 3-4), is announced at once by 'cellos, violas, bassoons, and horns.

This subject, and three contrasting song-like themes, together with an energetic dotted figure, *marcato,* furnish the thematic material of the first movement. The violin is introduced, after almost a hundred measures for the orchestra alone, in an extended section, chiefly of passage-work, as preamble to the exposition of the chief theme. The caressing and delicate weaving of the solo instrument about the melodic outlines of the song themes in the orchestra is peculiarly characteristic of Brahms' concerto.

This feature is even more pronounced in the second movement (*Adagio,* F major, 2-4), where, after a naïve theme for the oboe, the solo violin, having made its compliments to the opening subject, announces a second theme, which it proceeds to embroider with captivating and tender beauty. Seldom have the possibilities of decorative figuration developed so rich a yield of poetic loveliness as in this Concerto. Brahms is here ornamental without vulgarity, florid without excess; these arabesques have the dignity and fervor of pure lyric speech.

The Finale (*Allegro giocoso, ma non troppo vivace,* D major, 2-4) is a virtuoso's paradise. The jocund chief theme, in thirds, is stated at once by the solo violin. There is many a hazard for the soloist: ticklish passage work, double-stopping, arpeggios—the customary *chevaux-de-frise* for the venturesome technician. Also there is much spirited and fascinating music—music of rhythmical charm and gusto.

"The Enchanted Isle," Symphonic Poem for Harp and Orchestra .....Carlos Salzedo

(Born at Arcachon, France, April 6, 1885; now living in New York.)

This symphonic poem has no program. "The title I have given to it," writes Mr. Salzedo, "was chosen mainly on account of the newness of the orchestral balance, which unveils to the hearer a new world of sounds. In this work, the harp is treated in an unexpected, unaccustomed fashion by taking advantage of the unlimited tone colors of the instrument, thirty-seven in number. The conception and the execution of these effects have been made possible only by the recent perfection of the instrument.

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"The principal theme of the symphonic poem has been borrowed from an *Idyllic Poem* of my own (for harp alone), belonging to a series of *Poetical Studies,* which themselves are part of an important work, *The Modern Study of the Harp.*"

Mr. Salzedo's score is dedicated *à la memoire de Claude Debussy.* It is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, three trombones, tuba, kettle-drums, bass drum, cymbals, tam-tam, triangle, snare-drum, xylophone, celesta, principal harp, and strings.

* * *

The mother of Carlos Salzedo was a pianist. His father, Isaac Gaston Salzedo, a native of Bordeaux, sang in the chorus of the Paris Opéra (1878-80), taught at the École de Bayonne, was chorus-master at the Châtelet and the Bouffes-Parisiens, and was a teacher of singing.

Young Salzedo entered the Bordeaux Conservatory at the age of seven, and two years later won first prize for solfège and piano playing. In the same year he entered the Paris Conservatory, where he won another first prize for solfège, and studied the harp with Alphonse Hasselmans and piano with Charles de Bériot. In 1900 he won more prizes, among them a first prize for piano playing; and a year later, in the final examinations, he won two first prizes on the same day: one for the harp, the other for the piano—"an unprecedented occurrence," it was said.

During the following four years, Salzedo toured France, Spain, Portugal, and Switzerland, appearing on the same programs in two capacities, as pianist and harpist. In 1905, with sixteen others who had won first prizes at the Paris Conservatory, he founded a Chamber Music Society in Monte Carlo. He remained with that organization until 1909, in which year the management of the Metropolitan Opera Company of New York City engaged him as solo harpist. In 1913 he resigned from the Opera orchestra in order to devote most of his time to touring the United States as virtuoso. In 1914, with George Barrère, flutist, and Paul Kéfer, 'cellist, he formed the Trio de Lutèce. In that year the Trio de Lutèce went to England, but their tour was interrupted by the outbreak of the War. Mr. Salzedo entered the French Army, whence he was honorably discharged after a year's service.

After his return from the War, Mr. Salzedo toured the United States as a recitalist, as well as in conjunction with the Trio de Lutèce. As harp soloist with the leading orchestras he has appeared seven times with the Philadelphia Orchestra, Leopold Stokowski conducting; three times with the Chicago Symphony Orchestra, Frederick Stock conducting; twice with the New York Symphony Orchestra, Walter Damrosch conducting; and with the



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Society of the Friends of Music, Artur Bodanzky conducting. He has also appeared as assisting artist with the leading chamber-music organizations. He organized in 1917 the Salzedo Harp Ensemble, composed of seven harpists. This organization has toured the United States from coast to coast.

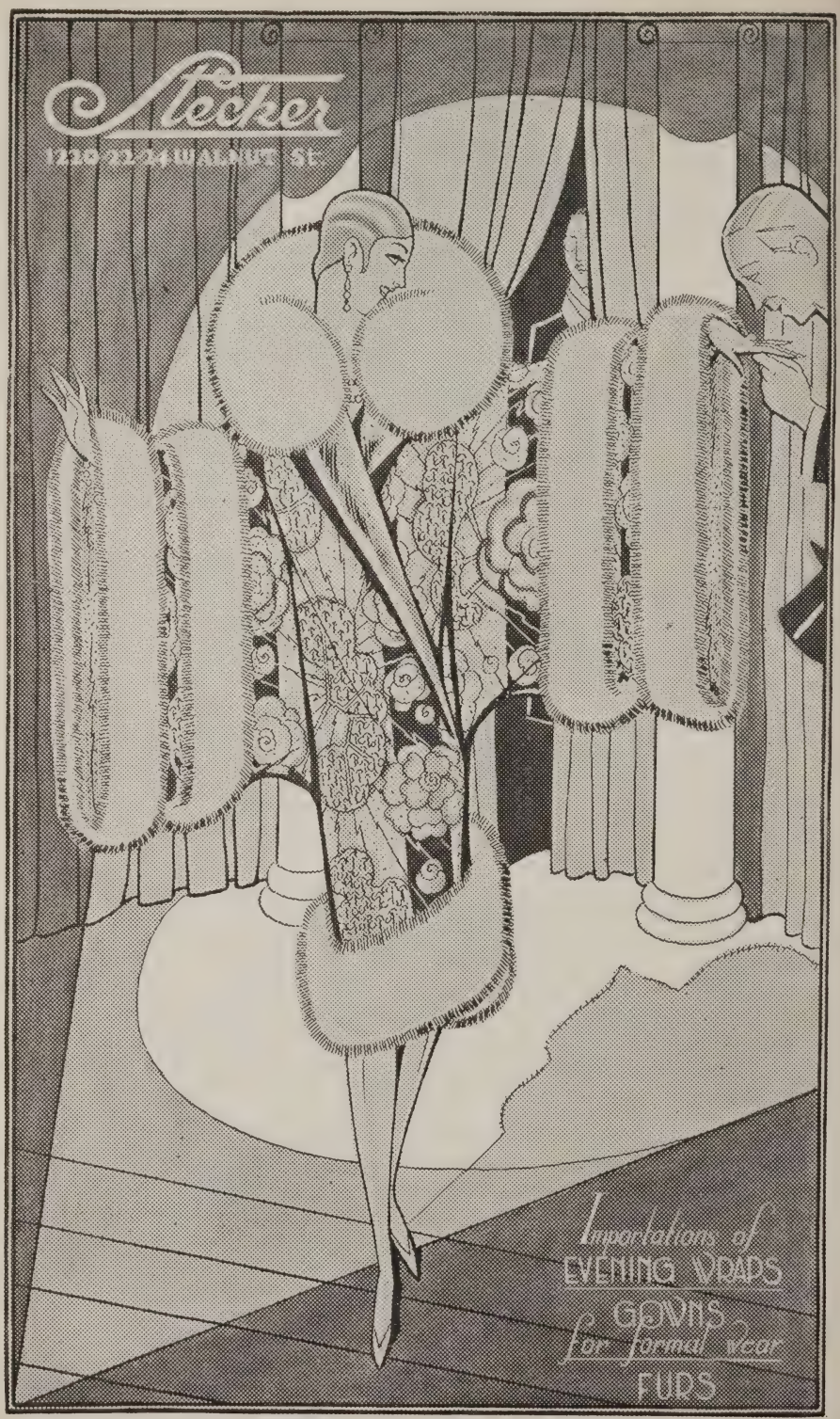
In 1919, Salzedo was appointed Chairman of the Committee on Constitution and By-Laws of the National Association of Harpists, Inc., and became Editor-in-Chief of the official publication of that Association, *The Eolian Review.* In the same year, he formed the Salzedo Harp Trio, with the two first players of his Harp Ensemble, Marie Miller and Elise Sorelle. In 1921, he assisted Edgar Varèse in the organization of the International Composers' Guild, Inc., established for the purpose of introducing new contemporary music. In 1924 he was elected Vice-President of the Franco-American Musical Society (now Pro-Musica), and was appointed a member of the Board of Directors of the International Society for Contemporary Music.

In 1924, Mr. Salzedo was appointed Instructor of the Harp at the Curtis Institute of Music.

* * *

Mr. Salzedo's principal works comprise the following, in addition to *The Enchanted Isle: Caprice Scherzando,* for 'cello and piano (1908); *Piece Concertante,* for trombone and piano (1910); *Ballade,* for harp (1910); *Playing Waters,* for harp; *Variations sur un theme dans le style ancien,* for harp (1911); *Four choruses in old Sonata form,* for 3 men's voices (1914); *Five Preludes for Harp Alone:* "Quietude," "Iridescence," "Introspection," "Whirlwind," "Lamentation" (1917); *Five Preludes for Harp Alone,* on the name "Olga": "Embryon," "Eveil," "Fraicheur," "Hallucinations," "Fête au Village" (1917); *Five Poetical Studies for Harp Alone:* "Flight," "Mirage," "Inquietude," "Idyllic Poem," "Communion" (1918); *Modern Study of the Harp,* including signs in usage and new signs for the method of writing for the harp, with musical text and explanation of interest to composers and orchestral conductors, including also the *Five Poetical Studies* (1919).

Three Poems by Sara Yarrow: scored for soprano, 6 harps, 1 flute, 1 oboe, 1 bassoon, 1 horn: "Ecstasy," "Despair," "Humility" (1919); *Variations Fatidicae for Harp Alone* (1919); *Cinq Petite Préludes Intimes for Harp Alone* (1919); *"Bolminerie,"* music for a pantomime, for 7 harps (1919); *"Brise Marine"* (Mallarmé), scored for soprano, 6 harps, 1 flute, 1 oboe, 2 bassoons, 1 horn (1919); *Burlesque-Sentimental,* for harp alone (1920); *Five Sketches on Friends of Mine,* for harp alone: "Kyra Alanova," "D. Rudhyar," "Edith Sullivan," "Sara Yarrow," "Edgar Varèse" (1920); *Prelude for Olaf Bolm,* for piano (1920); *Four Preludes to the Afternoon of a Telephone,* for 2 harps (1921); *Recessional,*


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for one or several harps (1921); *Poem of the Little Stars,* for harp alone (1921); *Sonata for Harp and Piano* (1922); *A Swan's Song* (after Saint-Saëns), for medium voice, harp (or piano), and 'cello (1922); *Préambule et Jeux,* for harp-principale, flute, oboe, bassoon, horn, and string quartet (1923); *Trois Poèmes de Mallarmé,* for soprano, harp, and piano (1924); *Concerto for Harp,* with flute, oboe, 2 clarinets, bassoon, horn, and trumpet.

Mr. Salzedo has made harp transcriptions of works by Bach, Corelli, Couperin, Mendelssohn, Rameau, Brahms, Dvorak, Gluck, Handel, Haydn, Offenbach, and Rubinstein; also of "Favorite American Melodies."

* * *

The Enchanted Isle was composed in 1918, and was performed for the first time by the Chicago Symphony Orchestra, Frederick Stock conducting, the composer at the harp, on November 24, 1919. It was performed by the same orchestra at Chicago on November 28 and 29 of that year, and by the Boston Symphony Orchestra, Pierre Monteux conducting, on February 16 and 17, 1923, with Mr. Salzedo at the harp.

Suite from "L'Oiseau de Feu" ("The Fire-Bird"),
Igor Strawinsky

(Born at Oranienbaum, Russia, June 5, 1882.)

A false anecdote, said Freeman of Oxford, may be good history; so it is immaterial whether Rimsky-Korsakow did or did not exclaim to his former pupil, Strawinsky, upon hearing him try on the piano a passage from *L'Oiseau de Feu,* "Look here, stop playing that horrid thing; otherwise I might begin to enjoy it!" Rimsky died in June, 1908, and it is said that Strawinsky did not begin *L'Oiseau de Feu* until the summer of 1909, when he was asked by Diaghileff to compose the score for a ballet to be based on the old Russian folk-tale of the Fire-Bird, after a scenario by Michel Fokine.

It is possible that *L'Oiseau de Feu* may have sounded "horrid" to the correct and conventional Rimsky sixteen years ago, but it can hardly, today, seem fearsome to the most timorous ears. This music contains no hint of the insurgent Strawinsky. There is in *The Fire-Bird* no portent of the iconoclast of *Le Sacre du Printemps,* of *Le Rossignol,* of the memorial Debussy Symphony. The Fire-Bird, despite her exotic and fantastical ways—her ingenuities of facture, her distinction of style, her decorative and brilliant loveliness—yet flies contentedly within the golden cage of musical tradition.

* * *

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L'Oiseau de Feu, a "conte dansé" in two tableaux, scenario by Fokine, score by Strawinsky, settings and costumes by Golovine and Bakst, the music conducted by Gabriel Pierné, was produced at the Paris Opéra, June 25, 1910, under the direction of Serge de Diaghileff. Strawinsky's immense vogue dates from that event. Five and a half years later (January 17, 1916) *The Fire-Bird* was performed for the first time in America by the Ballet Russe at the Century Theatre, New York, amid general excitement and protracted discourse.

* * *

According to Ralston in his *Russian Folk-Tales,* the Fire-Bird is known in its native haunts as the *Zhar-Ptitsa*—a name less immediately beguiling to the non-Slavic fancy than is the picture that Ralston draws of the creature's place in Russian mythology. Its name, he says, indicates its close connection with flame or light; for, he tells us, *Zhar* means "'glowing heart,' as of a furnace"; and *Zhar-Ptitsa* means, literally, "the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestowing youth and beauty—or, according to a Croatian version, on magic grasses."

Now, continuing our explorations of Russian folklore, we encounter the monstrous ogre, Kastchei the Immortal, who exists (again to quote the accommodating Ralston) "as one of the many incarnations of the Dark Spirit. . . . Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian; but in some stories he is apparently framed after the fashion of a man. . . . He is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. . . . Sometimes his 'death'—that is, the object with which his life is indissolubly connected—does not exist within his body. . . ."

* * *

Into the fearful domain of Kastchei there wandered one night, after a long day's hunting, the young Prince Ivan Tsarevitch. In the shadows of an orchard he discerned a marvelous golden bird, with plumage that shone through the darkness as if its wings had been dipped in flame. The wondrous creature was sybaritically engaged in plucking golden apples from a silver tree when Ivan gleefully laid hold of her; but, melted by her entreaties, he soon released her, and she flew away, leaving with him, in gratitude, one of her shining plumes.

* * *

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As the night lifted, Ivan saw that he was in the park of an ancient castle, and as he looked, there issued from it twelve lovely maidens, and then a thirteenth, who, despite her sinister number, seemed to Ivan infinitely desirable. Hiding himself, he watched the damsels, who he knew at once to be princesses because of the easy grace with which, as to the manner born, they played with the golden apples and danced among the silver trees. When he could no longer restrain himself, he went among them; and then, because he was young and comely, they made him a present of some 14-karat fruit, and besought him to depart in haste, warning him that he was in the enchanted realm of the maleficent Kastchei, whose prisoners they were, and whose playful habit it was to turn to stone whatever venturesome travelers he could decoy. But Ivan, with his eyes on the beautiful thirteenth princess, was undismayed, and would not go. So they left him.

Then the Prince, made bold by love, flung open the gates of the castle, when out swarmed a grotesque and motley throng of slaves and buffoons, soldiers and freaks, the Kikimoras and the Bolibochki and the two-headed monsters—subjects and satellites of the Ogre—and finally the terrible Kastchei himself, who sought to work his petrifying spell upon Ivan. But the Fire-Bird's golden feather, which Ivan still carried, proved to be a magic talisman, against which the wicked power of the Ogre could not prevail.

And then the Fire-Bird herself appeared. First she caused the Ogre and his crew to begin a frenzied dance, which grew ever wilder and wilder. When they had fallen to the ground exhausted, the Fire-Bird disclosed to Ivan the absurdly simple secret of Kastchei's immortality: In a certain casket the Ogre preserved an egg. If the egg were broken, Kastchei would die. It did not take Ivan long to find the egg and dash it to the ground, whereupon Kastchei expired, and the castle vanished, and the captive knights who had been turned to stone came to life and joined in the general merry-making, while Ivan and the Tsarevna, the most beautiful of the Princesses, gazed expectantly into each other's eyes.

* * *

An orchestral suite drawn from Strawinsky's ballet was played by the Philadelphia Orchestra (in Philadelphia), November 2, 1917. That version of the suite was scored for an exceptionally large orchestra: 2 piccolos, 3 flutes, 3 oboes, English horn, 4 clarinets, 1 bass clarinet, 3 bassoons, 2 double-bassoons, 4 horns, 3 trumpets, 3 trombones, 1 tuba, kettledrums, bass drum, cymbals, bells, tambourine, xylophone, celesta, piano, 3 harps, and strings.

In 1919, Strawinsky, in order to make his suite more generally available, rescored it for an orchestra of ordinary size: 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3

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But, in addition to reorchestrating the suite, Strawinsky also rearranged and added to the movements from material in the original ballet. He retained from the first suite the *Introduction,* the *Dance of the Fire-Bird,* the *Dance of the Princesses,* and *Kastchei's Infernal Dance,* but omitted *The Enchanted Garden, The Supplications of the Fire-Bird,* and *The Princesses Playing With the Golden Apples.* He added two numbers from the ballet: the exquisite *Berceuse* and the *Finale.* The revised suite (the one performed at this concert) was published in 1920.

* * *

The movements of this revised suite are arranged as follows:

I. *Introduction,* leading into a section called

II. *The Fire-Bird and Her Dance,* which combines some of the music accompanying Ivan's pursuit of the bird as prelude to the Dance itself—music of captivating and fantastic grace.

III. *Dance of the Princesses.* This movement, a *Khorovode* of charming gravity and stateliness, opens with an introductory passage for two flutes in imitation over an octave F-sharp sustained by the horns. The melody of the dance is heard first in the oboe, and is continued by the muted strings.

IV. *King Kastchei's Infernal Dance.* This is the section called in the ballet, *Infernal Dance of All the Subjects of Kastchei.* The passionate theme in A major for the strings in unison, *fff,* which appears shortly before the end of the movement, is derived from a subject heard in the ballet as the Princesses play with the golden apples—where, thinks M. Montagu-Nathan, it hints at their ultimate liberation through the good graces of the Fire-Bird. This movement is succeeded without pause by

V. *Berceuse.* In the ballet, this delightful cradle-song, with its bassoon solo over an accompaniment of muted strings and harp, follows the Infernal Dance, lulling the Tsarevna into a sleep that will protect her from the evil designs of Kastchei.

VI. *Finale.* This movement, into which the *Berceuse* leads without pause, follows, in the ballet, the Death of Kastchei, and accompanies the breaking of the Sorcerer's spell, the vanishing of his castle, and the revivification of the petrified knights. It closes with the jubilant music that celebrates the release of the Ogre's victims and the happy conclusion of Ivan's adventure.

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November 13-14—Ossip Gabrilowitsch, Pianist

November 20-21—Thaddeus Rich, Violinist
Carlos Salzedo, Harpist

December 11-12—Joseph Szigeti, Violinist (American début)

December 26-28—Roland Hayes, Tenor

January 15-16—Ottorino Respighi, Guest Conductor

January 22-23—Thaddeus Rich, Guest Conductor

January 29-30—Artur Rodzinski, Guest Conductor

February 12-13—Harold Samuel, Pianist

February 19-20—Georges Enesco, Violinist

March 26-27—Hans Kindler, Violoncellist

April 3-5—Harold Bauer, Pianist

April 16-17—Reinald Werrenrath, Baritone

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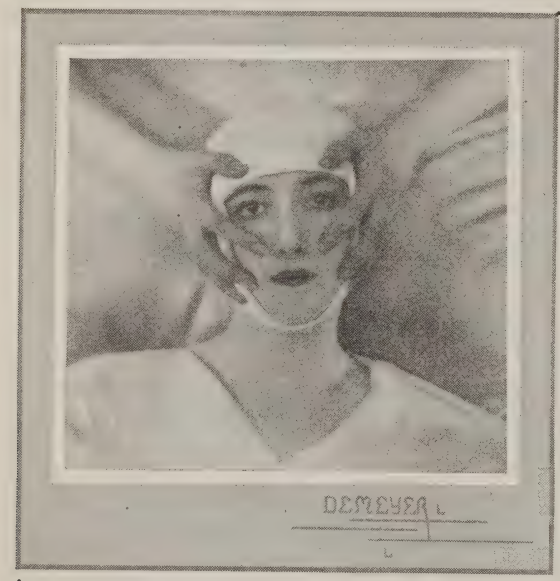
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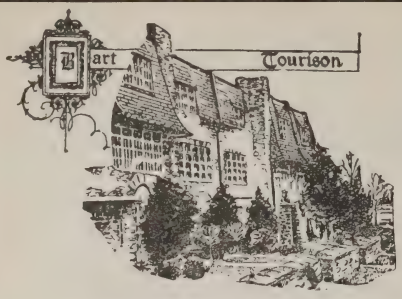
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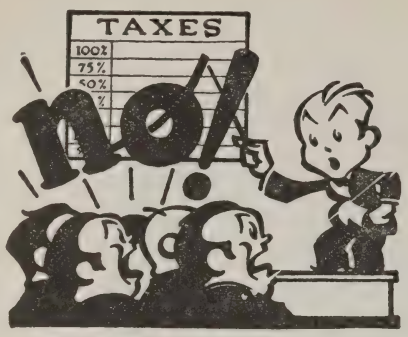
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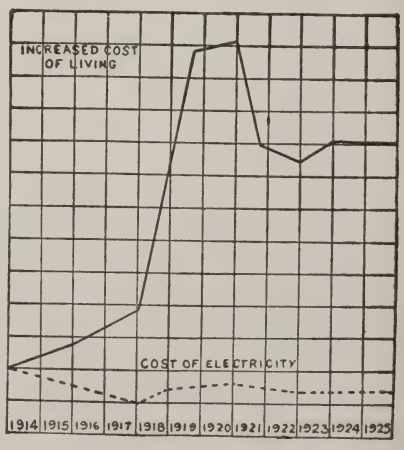
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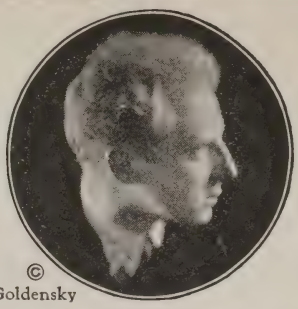
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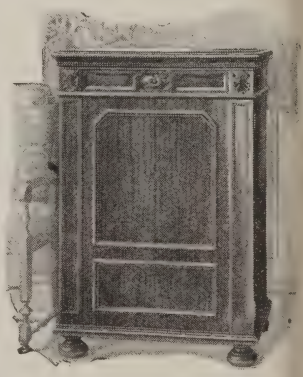
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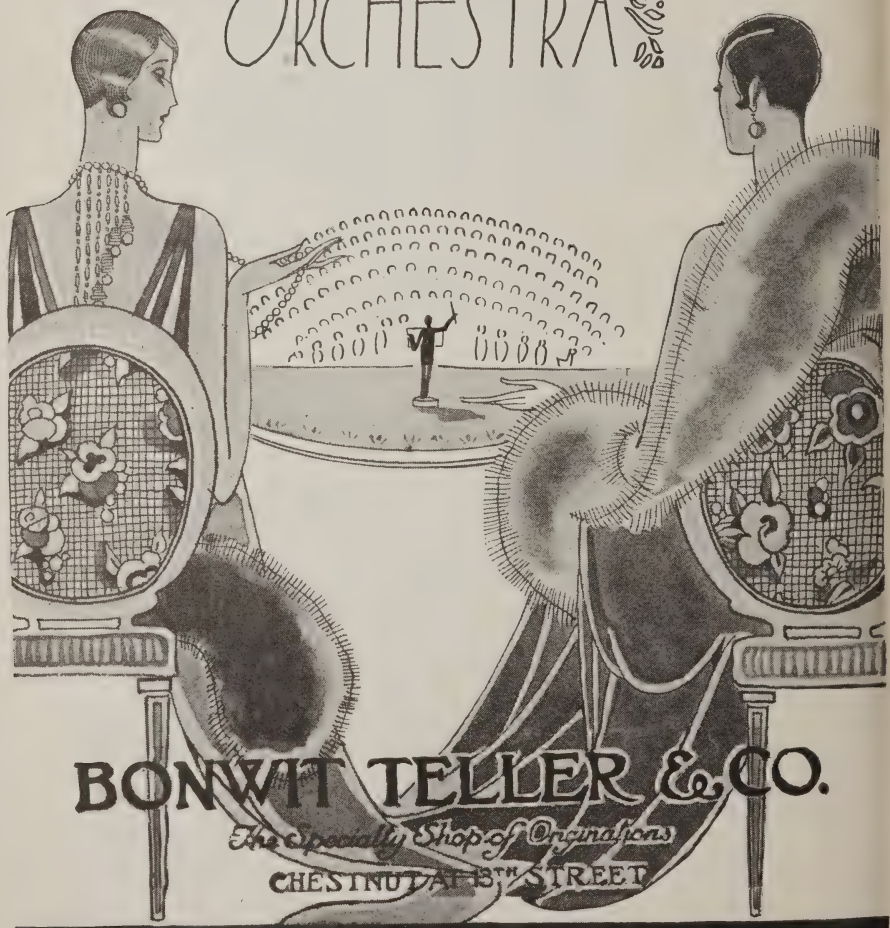
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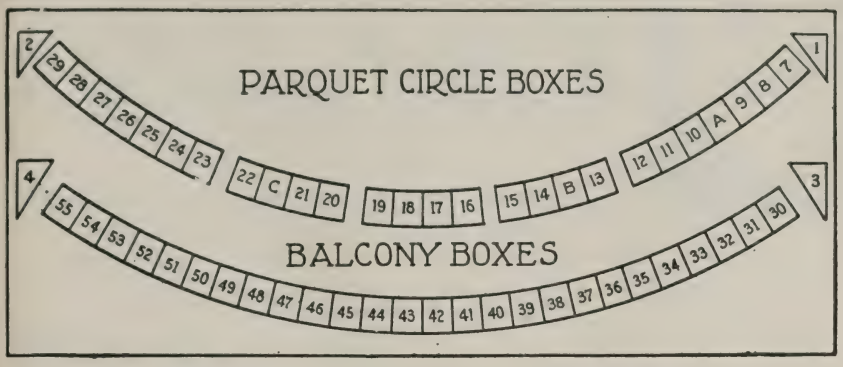
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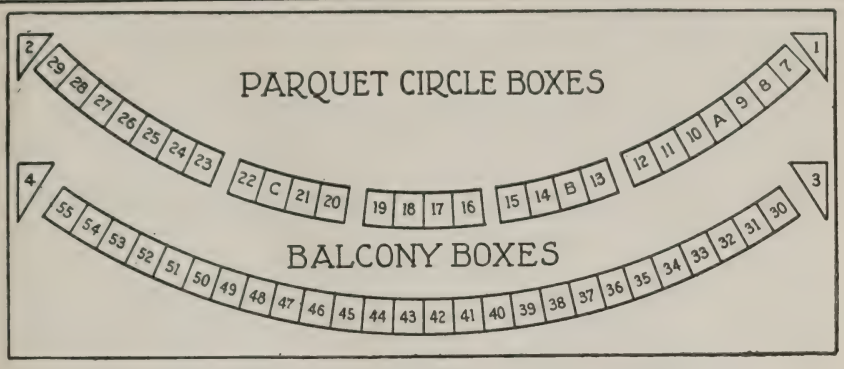
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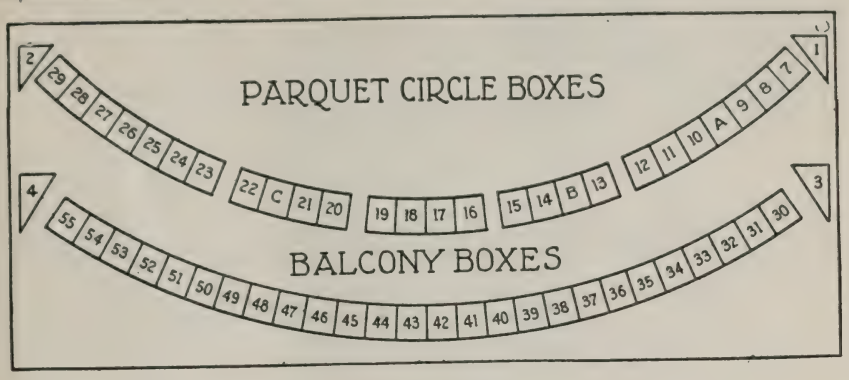
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Praeludium ..... Edvard Armas Järnefelt

(Born at Viborg, Finland, August 14, 1869.)

Järnefelt is one of that group of Finnish composers born after 1850 who contributed to the growth of the national spirit in the music of their country. The appearance of Lönnrot's two editions of the *Kalevala* in 1835 and 1849 had quickened and directed the national consciousness, and had provided an inexhaustible source of inspiration for the composers of Finland—most conspicuously in the case of her greatest master, Sibelius. In the second half of the century the swift growth of national feeling coincided with the emergence of such composers as Robert Kajanus, Jan Sibelius, Edvard Armas Järnefelt, Erik Melartin, Oscar Merikanto, Selim Palmgren—all of them born between 1850 and 1878. Out of the blend of opposing influences—German, Swedish, Russian, Oriental—that produced the music of these men has issued music that exhibits in varying degrees an unmistakably national feeling.

Järnefelt is four years younger than Sibelius. He studied under Wegelius and Busoni at the Helsingfors Conservatory, with Becker in Berlin, and with Massenet in Paris. He was repetitor at the Stadt theater in Magdeburg and at Düsseldorf in 1896-97, and during the next six years he conducted a symphony orchestra at Wiborg. In 1904 he became conductor of the opera at Helsingfors, where he produced Wagner's works with native artists, and from 1906-07 he was director of the Helsingfors Conservatory. He was appointed conductor of the Royal Opera at Stockholm in 1907, and four years later became Hofkapellmeister.

Järnefelt has composed a symphonic poem, *Korsholm* (1894) and a four-part symphonic fantasia, *Heimatklang* (1895); orchestral suites, overtures, choral works, piano pieces, songs.

He is best known in America by the fanciful and ingenious *Praeludium* which appears on this program.

Symphony No. 5, in E-flat major, Op. 82 ..... Jan Sibelius

(Born at Tavastehus, Finland, December 8, 1865; still living.)

This symphony was published in 1921. It was performed for the first time in America by the Philadelphia Orchestra, in Philadelphia, on October 21st of that year, under Mr. Stokowski's baton. The symphony was composed before the beginning of the War, and was performed at Helsingfors on the composer's birthday, 1915.[1]

When the symphony was played for the first time in England,

[1] This is according to the statement in the biography of Sibelius published in the *Dictionary of Modern Music and Musicians* (J. M. Dent & Sons, London, 1924); but it has been said that the Symphony was played at Helsingfors as early as the Spring of 1914.

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at a Queen's Hall concert, London, with Sibelius conducting, on February 12, 1921, it was announced that "the composer desires his work to be regarded as absolute music, having no direct poetic basis."

* * *

The symphony is divided into three parts; but the first comprises two well defined movements: an opening Molto moderato, which is joined without pause to what is actually the Scherzo of the symphony: for Sibelius, like Beethoven in his Ninth, puts his scherzo before his slow movement.

These first two movements, though they are distinct in mood and character, are integrated by community of theme, after the fashion instituted by Schumann [2] and popularized by César Franck.

The subject which binds them together is a motto-theme of concise and simple outline: the bucolic phrase proclaimed by the horn in the opening measures over a roll of the timpani (*molto moderato,* E-flat, 12-8). Its first four notes (B-flat, E-flat, F, B-flat, ascending) constitute the thematic seed from which is developed a good part of the substance of the two connected movements. The motto-theme, four times repeated by the three trumpets in unison, introduces the scherzo section of the first part (*Allegro moderato, ma poco a poco stretto,* B major, 3-4), with a curiously Beethovenish theme in a dance rhythm for the woodwind in thirds, the sixth and seventh measures of which outline the motto-theme of the opening. At the end, there is a return to the key of E-flat.

In the slow movement (*Andante mosso, quasi allegretto,* G major, 3-2) the somewhat unpromising theme is developed with much resourcefulness of variation. From a simple and rather naïve subject, foreshadowed by the violas and 'cellos pizzicato against sustained harmonies in the clarinets, bassoons, and horns, and afterward more clearly defined by a pair of flutes playing in thirds and sixths, the composer evolves a movement of singularly rich expressiveness (an odd detail is the elaborate use of an *appogiatura* effect in the flutes and bassoons, as a background against which the strings develop the theme).

The Finale is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us. The violas announce the first subject (*Allegro molto,* E-flat, 2-4) under an agitated figure for the second violins *divisi,* and the first violins continue it. Woodwind and 'cellos sing a more impassioned theme against chords of the other strings and horns. A passage in G-flat major, *misterioso,* for the muted and divided strings alone (violins in eight parts), leads to the superb coda—*un pochettino*

[2] Originated, really, by Beethoven in his C minor Symphony.

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largamente—in which the music achieves a gradual amplification and heroic emphasis, with the brass chanting a strangely intervalled figure against a syncopated accompaniment figure of the strings. The end is triumphant.

* * *

We are all familiar with the forbidding Sibelius of critical tradition. The clichés that have grown up about him are carefully preserved in camphor, and are piously exhibited whenever Sibelius produces one of his more consequential works (we are considering, now, Sibelius the symphonist. The "popular" Sibelius, composer of the *Valse Triste,* may for the present be disregarded).

Here are some of the epithets that were unleashed in London after Sibelius had exhibited there his Fifth Symphony: "dour," "bleak," "harsh," "rugged," "angular," "reticent," "cold," "gray," "austere," "sad," "drastic," "severe," "bare," "lonely," "trenchant," "ungenial." They paint a grim picture indeed, yet not a completely representative one. For the critical legend of the "bleak" and "forbidding" Sibelius omits a good deal of the truth. No one in his senses, of course, would hold out for the view that the later and greater works of Sibelius are conspicuous for sweetness and light. They *are* pervadingly sombre, drastic, and infinitely remote from sensuous pleasings. They are constrained by the harshness and sternness of the North.

Sibelius spoke of himself to Ivan Narodny as "a dreamer and poet of Nature." A dreamer and poet, indisputably. But there are dreamers and dreamers, poets and poets. It is sufficiently obvious that Sibelius is no poet of the sentimental tradition, no voluptuously enchanted dreamer in a world where—as Mr. Santayana once ironically observed—"there should be none but gentle tears, and fluttering, tip-toe loves . . . lights and shadows . . . roses and vices." And Sibelius, in his truly typical works, is equally remote from the emotional exuberance of the Romantics, the iridescent subtleties of the Impressionists, and the linear abstractions of the ultra-modernists.

The emotion of Sibelius is the emotion of those grave and meditative and withdrawn spirits who cannot easily yield themselves to all that their imaginations reveal to them of the poignancy of existence.

The legend of Sibelius' "coldness" and "severity" and "grayness" takes too little account of the evident intensity of emotion that is imprisoned within this seemingly reserved and dour tone-poetry. This music is full of feeling, full of a poetry that has been generated by moods and intuitions darkly and sombrely passionate—the emotions of a poet who feels the mystery and terror and inexplicable cruelty of existence too piercingly to sing of it with uncontracted throat. "The rhetorician would deceive his neighbor, the sentimentalist himself," wrote a shrewd contemporary sage. Sibelius is not deceived nor deceiving, for he is neither rhetorician nor sentimentalist.

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The greater music of Sibelius, for all its outward austerity and acridness, is at bottom the utterance of a tragic poet who returns again and again to the realization that human life is at best but "a dream that lingers a moment . . . a breath, a flame in the doorway, a feather in the wind." He remembers the sorrowing echoes of beauty and delight, the shadow of the darkening Wings; and he is moved by these things, not to the pitifully abandoned lamentation of Tschaikowsky, the twilight brooding of Schumann, the noble gravity of Brahms, but to a constrained and sombre melancholy that turns inward upon itself, that is unable to find release in what Rossetti called "the legitimate exercise of anguish." It may ultimately be said of him, as Arnold said of the poet Gray, that "he never spoke out."

Yet there are pages in this Fifth Symphony of his that exhibit an unaccustomed spontaneity and expansiveness, a large simplicity and directness. Some liberating and clarifying influence seems at times to have touched it—the northwest blowing off the sea, or the memory of a horn-call among the hills. This quality was not unnoticed in London when the symphony was first played there. Amid the accustomed stereotypes that insisted upon its "bleakness," "dryness," "gauntness," "reticence," "harshness," there were some who recognized in this music a more generous spread of line, a greater frankness, a less hampered melodic speech.

Prelude to "The Afternoon of a Faun".....Claude Debussy

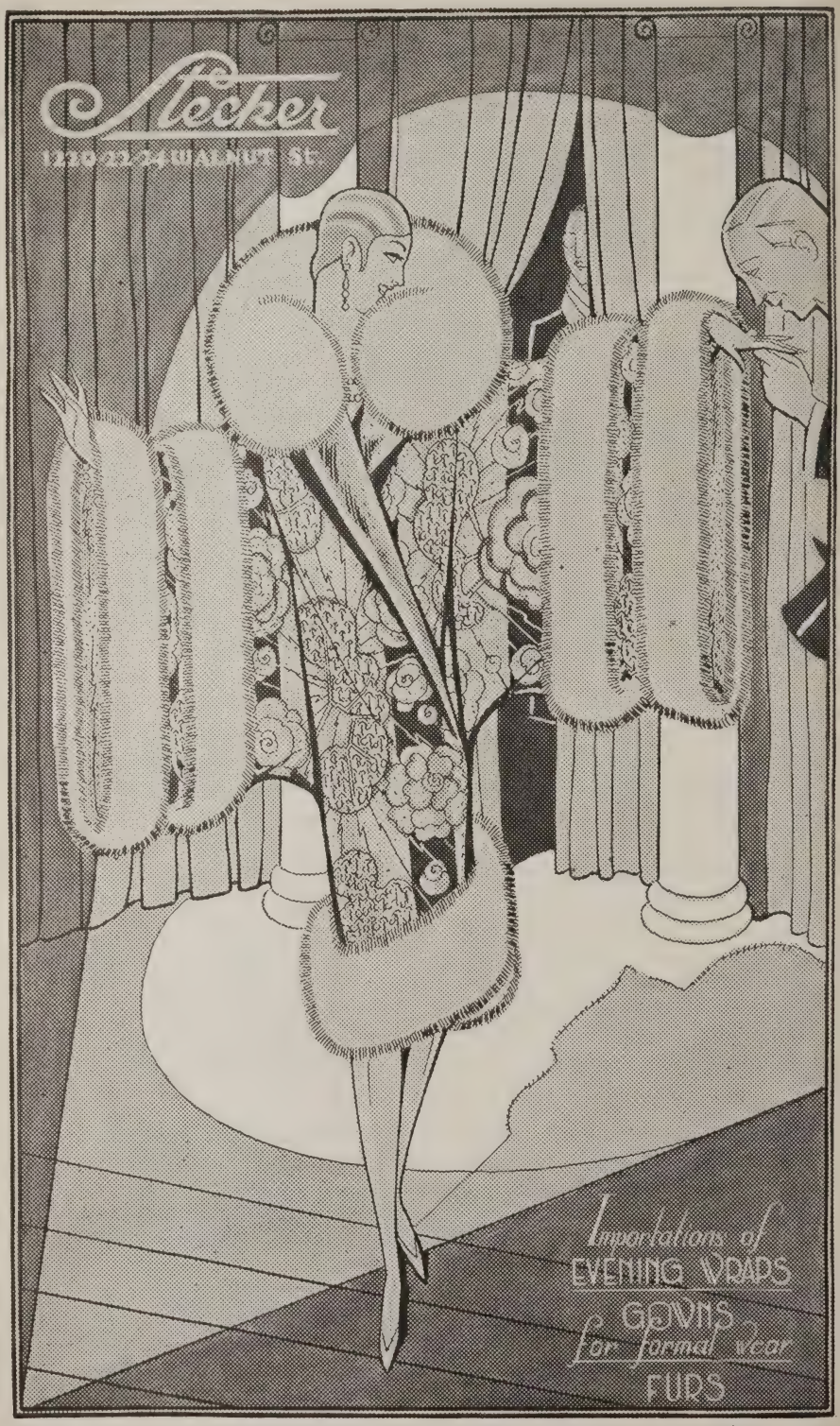
(Born at St. Germain-en-Laye, France, August 22, 1862; died at Paris, March 26, 1918.)

Stéphane Mallarmé's eclogue, *L'Apres-Midi d'un Faune,* was published in 1876, with illustrations by Manet. Debussy composed his Prelude to Mallarmé's poem in 1892, the year before he began work upon the music of *Pelléas et Mélisande*. The first performance was at a concert of the Société Nationale, Paris, December 23, 1894.

"The music of this prelude," wrote Debussy, "is a very free illustration of the beautiful poem of Stéphane Mallarmé. It projects a changing background for the dreams and desires of the Faun in the heat of that summer afternoon, as, weary from pursuing the frightened Nymphs and Naiads, he falls into a wine-drugged sleep, free at last to enjoy every bounty that he had craved of Nature."

* * *

Mallarmé's poem has been called "a miracle of unintelligibility." Mr. Edmund Gosse's celebrated prose paraphrase has been quoted by distracted American program-annotators over a period of many years; and occasionally some bold spirit has printed Mallarmé's poem in the original French. But so far as we are aware, no English version of the poem has ever been printed in connection with a performance of Debussy's Prelude. We are, therefore, happy to be able to print herewith a translation of Mallarmé's excessively difficult verses, contributed to the New York *Herald-Tribune* by Mr. William A. Drake, and published in the literary supplement of that newspaper on April 12, 1925:


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THE AFTERNOON OF A FAUN

I would perpetuate these nymphs.
So clear, so clear
Their light-hued flesh, it hovers in the atmosphere
Hushed into leafy shapes.
Was it a dream I loved?
My doubt, dense as an antique night, is all removed—
A bank of slender boughs which to these woods has grown
And proved (the real remaining) that, alas! alone,
I raised in triumph the ideal dearth of the rose.

Let us reflect . . .

These women whom thy thoughts engross,
Reflect they but desires of thine illusive sense?
Faun, from the cold blue eyes of her whose innocence
Is as a spring in tears, already flees thy dream;
How different that other, sighing! Does she seem
Upon thy fleece like mid-day's zephyr, warm and light?
But no! With that still, swooning, so fatigued delight,
Stifling (should it contend) with ardors the fresh morn,
Only that water sounds which of my flute is born
In this grove bathed with cadence; the one breath of air
From these twin pipes, prompt to exhale, before it there
Scatters in showers of arid melody its sound,
Is, at the far horizon's clear, unrippled bound,
The breath, perceptible, serene, illusory,
Of inspiration mounting upward to the sky.
O borders of Sicilian marsh, whose peaceful bowers,
In fashion of the suns, tacit beneath small flowers
Of radiance, my conceit hath plundered, relate
"How here I cut the hollow rushes subjugate
"To skill, when on the gilded haze of distant green
"Which to the fountains dedicates its vines and sheen,
"Trembles afar a living whiteness in repose:
"And to the pipe's preluding note that slowly flows,
"That flight of swans, no! group of naiads flies away,
"Or dives." . . .

Inert, all things flame in the tawny day,
Confessing not how they evade, by planned accord,
Surfeit of hymen wished by him who seeks the chord:
Then shall I wake in the primordial ardor, lone
And upright, 'neath an antique flood of luster shown,
Lilies! And like to one of you in guilelessness.

Other than that sweet nothing which their lips express,
The kiss, which softly pledges perfidies profound,
My breast, virgin of marks, attests a curious wound
Inflicted by some puissant, still mysterious tooth;
But folly! Choose I confident of mystic truth
The large twin reed which 'neath the azure skies I play,
Which, as it sighs the trouble of the cheek away,
Dreams, in a prolonged solo, that we once amused
The beauty all about us with a false, confused
Commingling of its splendors with our credulous songs:
And with a motive high as love itself prolongs,
Slowly to vanish from the common dream of thighs
All gleaming white, or backs, followed by my closed eyes,
A sonorous and futile and monotonous line.

Strive then, O instrument of flight, O arch, divine
Syrinx, to bloom again in lakes where me you wait!
I, of my music proud, would lengthily relate

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Of goddesses; by imagery idolatrous
Once more the girdles of their amorous shades unloose:
Then when I've sucked the golden luster from these grapes,
To banish that regret which through my wine escapes,
Laughing, I lift the empty clusters to the sky
And, as I blow into their lambent skins, my eye,
Avid of drunkenness, through all the evening sees.
O nymphs, inflate again these several memories.
"My eye, piercing the reeds, gazed ardently at each
"Immortal form, her ardor in the waves' cool reach
"Drowning with vexed cries to the sky above the wood;
"And the bright bath of hair is hidden by the flood
"Of splendors clear and tremulous, many a precious stone!
"I hasten forth; when at my feet, entwined as one
"(Bruised with the languorous malady of being twain),
"Sleepers in one another's venturous arms are lain;
"Without unclasping them, I bear them both away
"And fly to this bower, shunned by futile shades, of gay
"Roses that in the sun their perfumes dissipate,
"That we, in the spent day, like joys may consummate."
Wrath of the virgins, I adore thee, O delight
Untamed of naked burdens blessed, that slip in fright
To flee my burning, thirsting lips, as lightning starts;
The secret apprehensiveness of flesh; she parts,
Dread from her stubborn feet to her too timid heart,
From innocence, with foolish, foolish tears that start
And mingle on her brow with a less doleful dew.
"My crime, my crime, it was that I, glad to subdue
"These traitorous fears, divided the disheveled heap
"Of kisses which the gods in blent perfection keep;
"For in my joy, I hardly hid an ardent smile
"Under the happy folds of one (holding the while
"By just one finger, so her downy white might blush
"At her prone sister's passion as she saw it rush,
"The simple little one, who had not blushed or cried:)
"When in my arms, foiled by vague death, the vision died,
"And that soft prey, for ever ingrate, wrenches free,
"Unpitying of the sobs intoxicating me."

What hurt! By others to the bliss I shall be led,
Their tresses knotted to the horns upon my head:
O passion mine, thou knowest how, purple and full-blown,
Each pomegranate bursts at last, and bees make murmurous drone;
And how our blood, which many fleeting fancies fire,
Flows ever toward the eternal swarm of its desire.
Now, in the hour when all with gold and ash is wove,
A festival arises in the darkened grove:
Etna! Among thy slopes by Venus visited,
Whose feet ingenuous once on thy lava sped,
When rumbles a sad lethargy or dies the glow,
I hold the queen!

O certain punishment . . .

But no . . .

The soul, forlorn of speech, and this dull weight of flesh
The noon's proud silences at last seize and enmesh:
I sleep in the oblivion of my blasphemy,
Stretched prone on the parched sand as I so love to be,
Mouth open to the potent star of wines!

Adieu!
I go to see the shadow into which you grew.

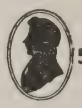
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Tone-Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24 .....Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna.)

This score is prefaced by an unsigned poem. It was written by Strauss's friend and mentor, Alexander Ritter (1833-1896), after Ritter had come to know the work, and may be viewed as an authoritative exposition of the imaginative substance of Strauss's tone-poem—it has been stated, indeed, that Ritter was asked by Strauss to write the poem. Here are Ritter's verses, in a prose version by an anonymous British translator, published in London a quarter-century ago, on the occasion of the first performance there of *Tod und Verklärung:*

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

* * *

But death will not long grant its victim sleep and dreams. Dreadly it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

* * *

Weary with struggling, reft of sleep, in the delirium of fever he sees his life, unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act—this the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path; deems he the goal at hand, a voice of thunder bids him "Halt!"—"Let each hindrance be thy ladder," thinks he. "Higher, ever higher mount!" And so he climbs, and so he urges, breathless with hallowed fire. All that his heart had ever longed for, he seeks it still in death's last sweat—seeks, but never finds it! Though now he sees it more and more plainly; though now it looms before him, he yet can ne'er embrace it wholly, ne'er put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell in twain; enshrouds the eye with the pall of night.

* * *

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven it greets him: Deliverance, Transfiguration!

* * *

The verses conform to the expressional significance of Strauss's tone-poem in its four chief sections, each one of which is concerned with a different phase of the spiritual drama of conflict and consummation that the music unfolds: At the beginning, the feverish sleep of the sick man as he lies on his poor bed exhausted by his fight with death—that sleep into which come dreams and childhood memories. Then follows the suddenly renewed and desperate contest. Once

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more there is a delusive reprive, with thronging recollections of youth and manhood and heroic aspiration, cut short by the last, decisive onslaught of the Destroyer. And then, for epilogue, the Transfiguration—music of chantings and fulfillments.

* * *

The slow, brooding introduction is full of the mood of hushed and ominous suspense (*Largo,* C minor, 4-4), with the muted strings, *pianissimo,* throbbing in a monotonously syncopated rhythm. Flute, oboe and clarinet, above harp arpeggios and a chord of the muted horns, suggest the smile of the sick man as he dreams. And then the oboe, followed by a solo violin, *con sordino,* unfolds a melody of singular tenderness—one of the loveliest of Strauss's themes.

But this interlude of dreams and memories is brief—the sinister syncopations of the "Death" theme are muttered by the horns above a double-bass tremolo, and suddenly the Terror is at the throat of the sick man, with a violent onslaught of the orchestra (*Allegro molto agitato,* C minor). An agitated figure in the basses—the "Fever" theme, as it has been called—climbs wildly upward, against the threatening rhythm of the "Death" motive in the woodwind, and the full orchestra hurls itself, *fff,* upon a harshly menacing theme that recurs again and again in the brass. At the height of the struggle the first rumors of the "Transfiguration" theme are heard in the solemnly ascending octaves of the brass, 'celli, and violas.

The tension subsides—Death seems to relent. And now, above arpeggios of the violins and violas, we hear again in the woodwind, then for solo strings, the lovely childhood theme (G major), followed by a new and charmingly buoyant phrase, harmonized in thirds and sixths for the harp and woodwind, as the dying man recalls the games and endeavors of his youth. This in turn is succeeded by a passionately stressful theme in B major (introduced by a fiery unison passage for the first and second violins)—a melody of superb and typically Straussian beauty, whose eager triplets sweep through the orchestra with constantly increasing urgency as the deluded dreamer recalls the strivings and aspirations of his maturity. But the terrifying rhythm of the Death motive thunders its "Halt!" more and more threateningly in the trombones and timpani. A mighty climax on the "Transfiguration" theme sinks brokenly before it completes itself, like a revelation half disclosed; there is a decrescendo, a moment of tense quiet, and then the short and final struggle, with a panicky and breathless flight of the strings and woodwind against a gasping diminuendo of the brass and drums, and a stroke of the tam-tam as the wildly beating pulse of the music slackens and dies.

Then, out of the momentous quiet (*Moderato,* C major) emerges an increasing chant, a gradual and suffusing radiance. Slowly—at first in the low horns—the theme of liberation and apotheosis shapes itself into completeness. Note by note the transfiguration is accomplished—"and when he is wrapped by the radiance, the bright one no longer sees dreams: then within him the bliss arises."

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November 13-14—Ossip Gabrilowitsch, Pianist

November 20-21—Thaddeus Rich, Violinist
Carlos Salzedo, Harpist

December 11-12—Joseph Szigeti, Violinist (American début)

December 26-28—Roland Hayes, Tenor

January 15-16—Ottorino Respighi, Guest Conductor

January 22-23—Thaddeus Rich, Guest Conductor

January 29-30—Artur Rodzinski, Guest Conductor

February 12-13—Harold Samuel, Pianist

February 19-20—Georges Enesco, Violinist

March 26-27—Hans Kindler, Violoncellist

April 3-5—Harold Bauer, Pianist

April 16-17—Reinald Werrenrath, Baritone

* This list is incomplete and subject to change.

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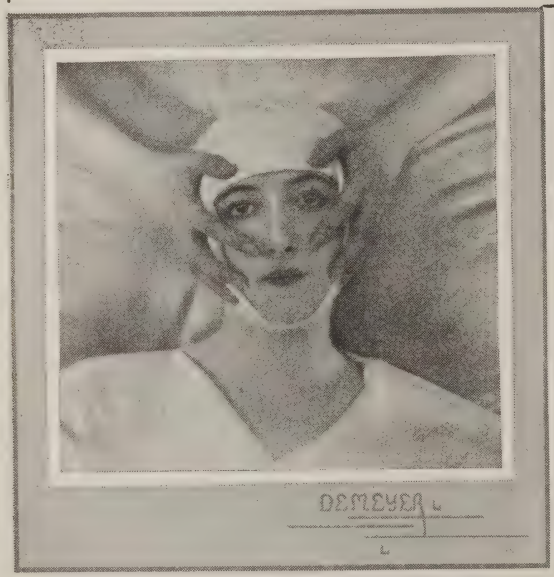
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   - II. Andante commodamente
   - III. Scherzo: Allegro non troppo
   - IV. Finale: Allegro moderato

3. a. Moment Musical - - - Schubert
   b. Spinning Song - - - Mendelssohn

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   - I. Allegro
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   - III. Allegro agitato

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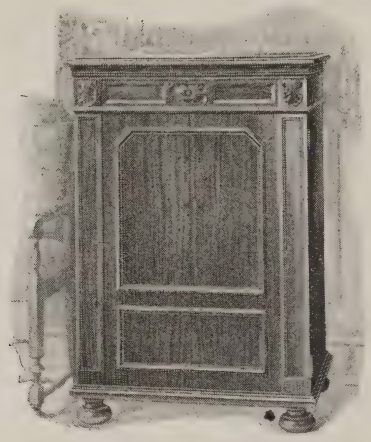
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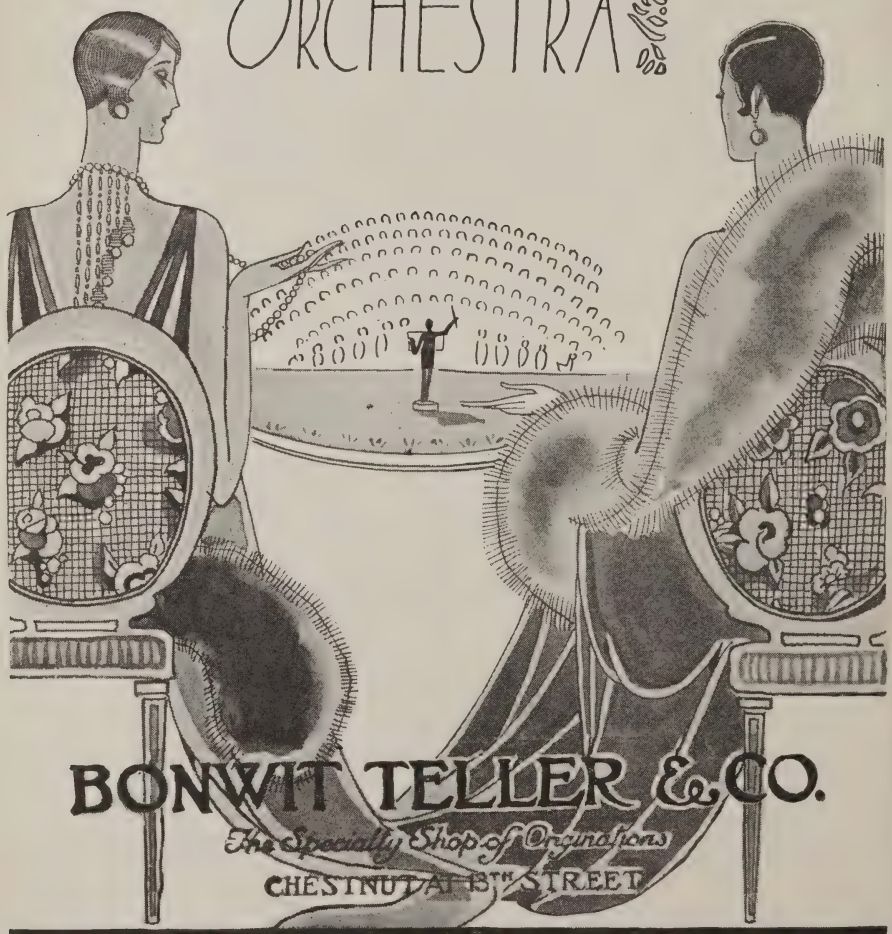
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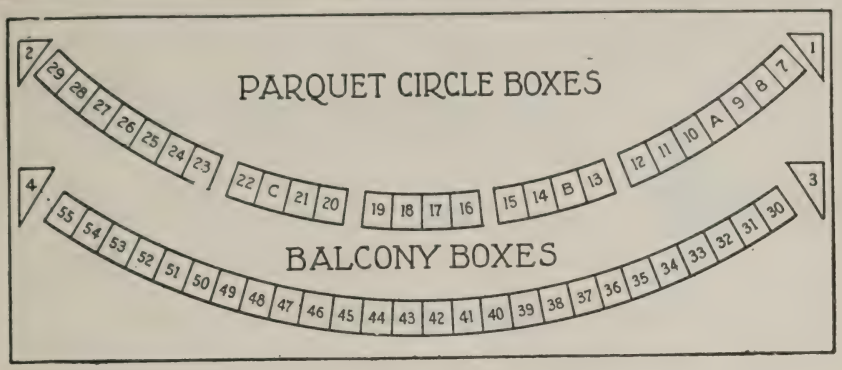
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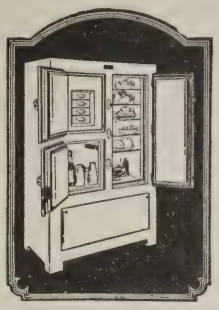
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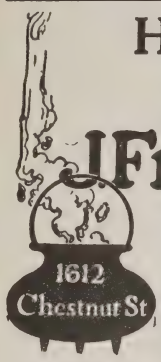
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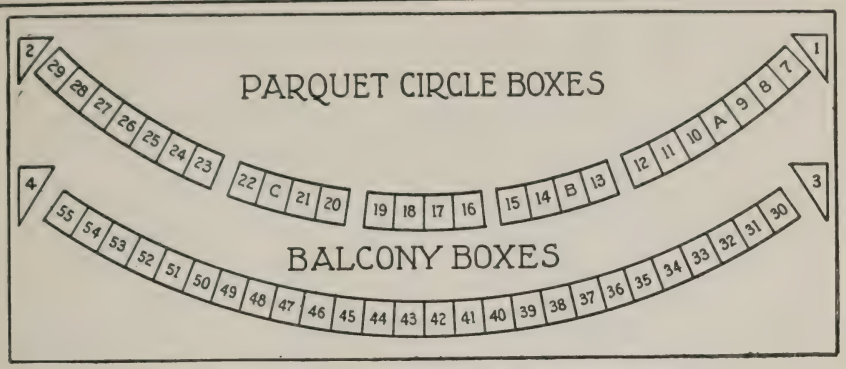
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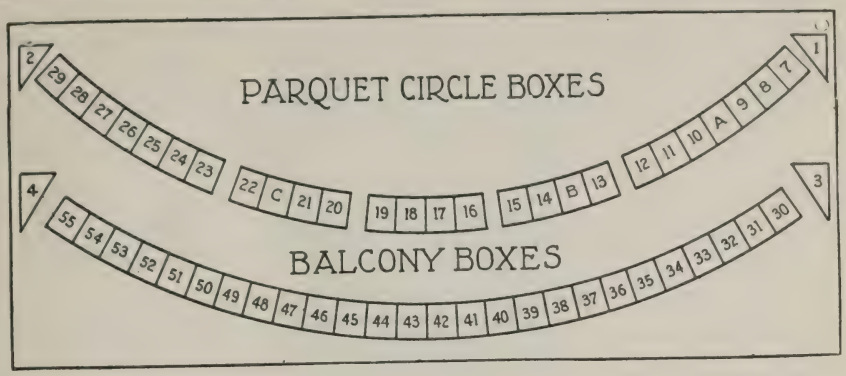
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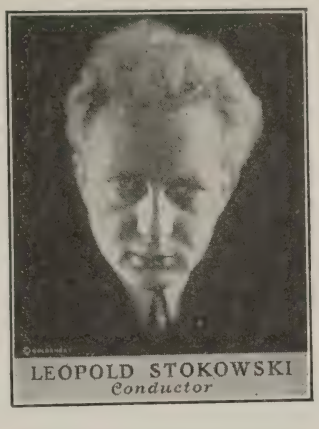
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I. Prelude

II. Dirge

III. Pastorale and Rustic Dances

IV. Fugue

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Notes on the Program

By LAWRENCE GILMAN

Concerto Grosso, for String Orchestra and Piano Obbligato, Ernest Bloch

(Born in Geneva, Switzerland, July 24, 1880; now living in the United States.)

The work on this program was composed between December, 1924, and April, 1925, while Mr. Bloch was sojourning at Santa Fé, New Mexico. The score was published in the autumn of the present year. It was performed for the first time in public on August 15th at a concert in the Hollywood Bowl, Los Angeles, under the composer's direction.

The composition is a modernization of the old eighteenth century form. It comprises a Prelude, a Dirge, a movement entitled "Pastorale and Rustic Dances," and a final Fugue.

The Prelude (*allegro energico e pesante*), a movement of drastic energy and condensation, decisively rhythmed, is partly in duple and partly in triple time. It is based on a theme that is stated, after half a dozen bars of heavily accented chords in measures of different time-value, by the piano and strings together.

The second movement, "Dirge" (*andante moderato,* 3-4), begins with a grave and simple theme for the strings alone. This is followed by a section in which the strings, doubled by the piano, lament in descending chromatic passages. The time changes from triple to common, and a solo violin, accompanied by divided strings, with arpeggios for the piano, sings a tenderly elegiacal melody that is at first in F-sharp major. A noteworthy feature of this middle section is an example of polytonality in which the 'cellos and double-basses play a melodic figure in the key of B-flat, against an F-sharp major chord sustained by four solo violins and arpeggios for the piano and a viola. This effect is repeated a few measures further on, with the superimposed keys changed to F major for the melody and C-sharp major for the other instruments, leading into a *misterioso* passage, with a blending of the keys of C-sharp major, E major, and A major. The descending chromatic passage in thirds is heard for the strings and piano under a sustained high B of the solo violin, and the "Dirge" reaches its climax in a return of the opening subject, ending on a pianissimo chord in C-sharp major.

The third movement, "Pastorale and Rustic Dances" (*assai lento,* 3/4), suggestive of French-Swiss folk-tunes, opens with brief solos for viola and violin, over a double pedal, F-C, in the key of F major, held by muted and divided 'cellos. This eight-bar

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Prelude leads into an Allegro in 6/8 time, with a melody for the solo violin. The opening tempo returns. A solo 'cello, then the piano and strings, recall the viola theme of the beginning. The tempo becomes increasingly animated and the instrumental texture richer, and then the Rustic Dances begin (*Allegro giocoso*, 6/8: first violins, accompanied by the strings and piano, *forte*). The meditative pastorale mood of the opening recurs, and there is a reminiscence, in the low strings and piano (D-flat major) of the brief melodic figure in the Dirge, heard here against a tremolo on the open fifth A-E. The dance tunes recur and bring the movement to an end, *molto allargando,* in F major.

The Finale is a Fugue, with the subject (*allegro,* 4/4) announced *marcato,* in D minor, by the violas—a movement of striking power and plasticity.

* * *

Mr. Bloch has outlined as follows his early years:

"My birthplace? Geneva, the home of my father and my father's father. My career has been quite uneventful. At Geneva I studied with Jacques Dalcroze. When I was sixteen I left my home for Brussels, where I studied violin with Ysaye. I spent three years in Brussels, and then traveled into Germany to absorb the classical forms. My master there was Ivan Knorr, at Frankfort-on-the-Main. He was a profoundly great pedagogue. He taught me the greatest thing of all—he taught me to teach myself. The true teacher, the genius, will teach you to teach yourself. For it is only what you unturn through your own efforts, what you discover after grim and long pondering, that really benefits you. I had studied harmony and mastered it to the satisfaction of my teachers before going to Frankfort. However, I insisted on Knorr's going over the ground with me, and within a few months I conquered it for myself. He made me *think* and reason for myself. It was at this time that I met my wife in Frankfort. After that I went to Munich and studied a little with Thuille. I composed my first symphony in Munich, and then went to Paris."

* * *

Mr. Bloch returned to Geneva, where he lived until 1916, lecturing at the conservatory there and conducting symphony concerts at Lausanne and Neuchatel. In 1910 his opera *Macbeth* was performed at the Opéra Comique in Paris. He came to America in August, 1916, as conductor with the Maud Allan company, and appeared in New York as conductor of a small orchestra in October

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of that year. In December, the Flonzaley Quartet performed his String Quartet, and in the following spring (March 23-24, 1917), he was invited by Dr. Muck to conduct in Boston, with the Boston Symphony Orchestra, his *Trois Poèmes Juifs.*

On May 3, 1917, the Society of the Friends of Music gave a concert at Carnegie Hall, New York, devoted to his orchestral works, with Artur Bodanzky and the composer conducting. On January 25-26, 1918, Mr. Bloch conducted a concert of his own works with the Philadelphia Orchestra.

In 1920, Mr. Bloch was appointed Director of the Cleveland Institute of Music. He resigned in 1925 to devote himself to composition.

* * *

The list of Mr. Bloch's chief works, with their dates of composition, includes the following: 1903-1909: *Macbeth,* lyric drama in a prologue and three acts, book by Edmond Fleg (after Shakespeare); 1905: *Hiver-Printemps,* two symphonic poems; 1906: *Poèmes d'Automne* (B. Rodès), for voice and piano (or orchestra); 1913: *Trois Poèmes Juifs,* for orchestra (Danse, Rite, Cortège Funèbre); 1912-1914: *Two Psalms* (adapted from the Hebrew by E. Fleg), for soprano and orchestra (or piano); Psalm 137, Psalm 114, Psalm 22 (adapted from the Hebrew by E. Fleg), for baritone and orchestra (or piano).

1916: *Schelomo* (Solomon), Hebrew Rhapsody for 'cello and orchestra (or piano); String Quartet in B minor; 1912-1916: *Israel,* Symphony; 1918-1919: Suite for viola and piano (or orchestra); 1920: Violin Sonata; 1922: Piano pieces: *In the Night* (also for orchestra); *Three Poems of the Sea* (also for orchestra); 1922-1923: *Quintet,* for Strings and Piano; 1923: *Baal Shem* (three pictures of Chassidic Life); 1923: Four Pieces: *Nocturne, Trois Paysages* (for string quartet); 1924: *Three Nocturnes,* for piano, violin, 'cello; *Suite* for orchestra and piano.

"Chimère": Symphonic Poem, Op. 26....Tadeusz N. de Iarecki

(Born at Lemberg, Poland, in 1889; now living in New York.)

Tadeusz N. de Iarecki was a pupil of his father, Henryk Iarecki; then of Niewiadowski, and afterward of Taneiew in Moscow (1912-1913). He came to America in 1913, and joined the United States Army in the early spring of 1914. His personal belongings, left in New York, were lost or stolen. They included a number of manuscripts, most of which he afterward recreated from memory. When America entered the war, Mr. Iarecki sought

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to re-enlist in the United States Army, but because of his official status as an Austrian he was rejected. Later, as a private, he joined the forces recruited by Ignace Paderewski, and became an officer in General Haller's army overseas. From France he was transferred to Poland, where he fought as an officer of infantry with the storm-troops of the Posen unit, until the close of the War on the Eastern front.

* * *

His compositions include songs with trio accompaniment, three string quartets (Op. 12, 16, and 21), of which the last received first prize at the Berkshire Festival of 1918, and from the Polish Academy of Science in 1923; three trios (Op. 11, 22, and 23); and a Piano Sonata (Op. 19).

The outstanding works of his recent years are *Three Poems,* Op. 24, performed by the Chamber Ensemble of New York at Aeolian Hall in 1924; a new string quartet in three movements, Op. 25, which has not been performed, and the work on this program, the symphonic poem, *Chimère,* Op. 26, based upon an earlier sketch.

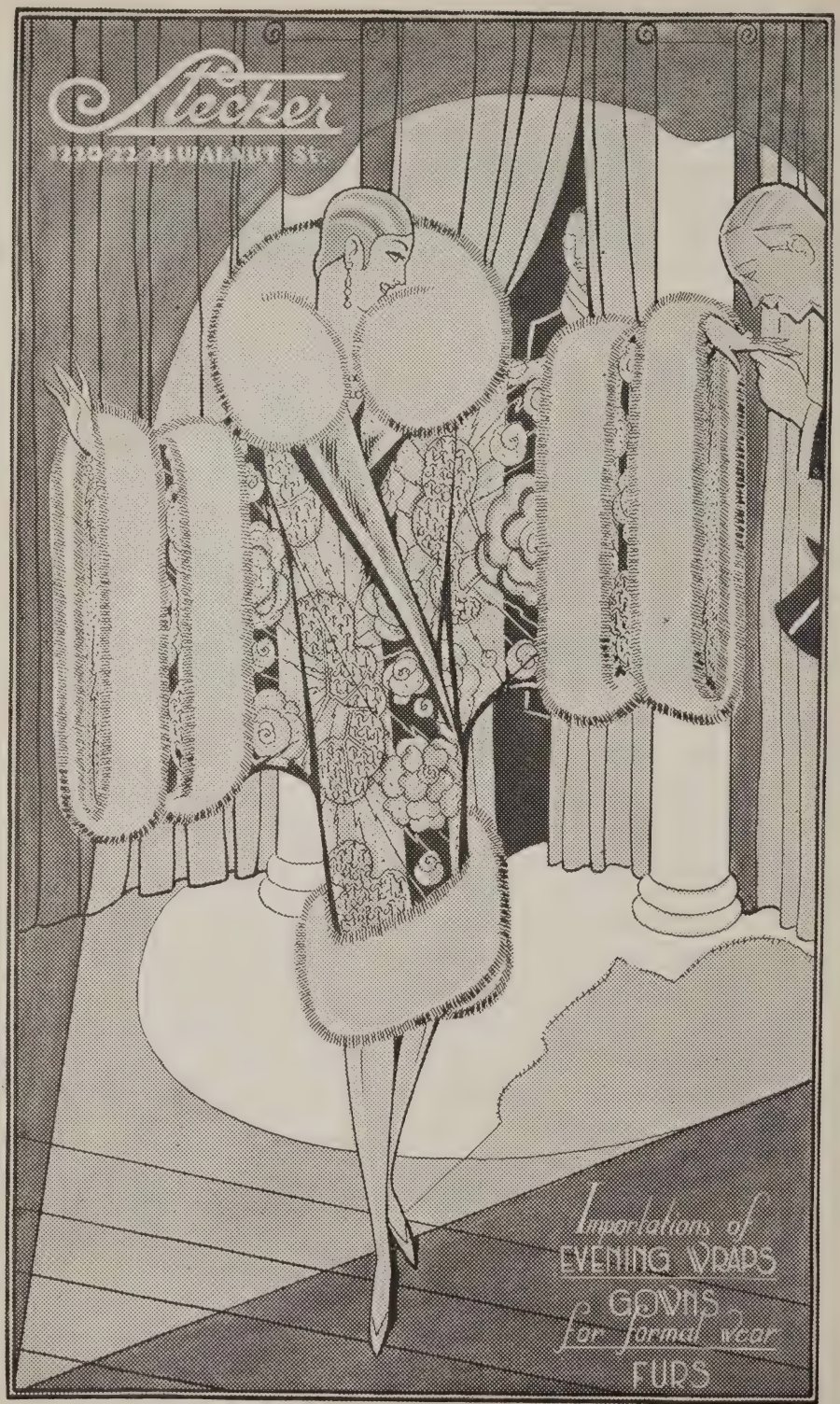
* * *

Chimère was sketched at Dresden in 1911. The score was sent to Warsaw for submission to the Philharmonic Society of that city and was lost there. As the original sketches had been destroyed, the score was rewritten from memory in 1915 in New York. The manuscript went astray in the mails, and again Mr. Iarecki composed and orchestrated it. The score has never been performed, and is still in manuscript.

The annotator is indebted to Mr. Iarecki for the following information concerning this symphonic poem:

"The title is only an idea. The music follows no preconceived story nor programme. If I tried to explain to you the meaning of its content, it would be no longer *Chimère* for you nor for me. A composer's conception is implicit in his music, as a writer's is in his books and a painter's in his pictures. How to put in words the thoughts and impressions that have taken years to grow into a concentrated form? As well ask the artisans of the Middle Ages what they had in mind when they made the gargoyles of Notre Dame! Yet there they stand, for him who runs to read."

* * *


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Mr. Iarecki prefers to let his music speak for itself, without further comment or elucidation. It may be said that in this work, as in other compositions, he is an ultra-modernist in his affiliations, and makes free use of the devices of polytonality and polyrhythm.

Symphonic Suite, "Scheherazade" (After "The Thousand and One Nights"), Op. 35.....Nicholas Rimsky-Korsakow

(Born at Tikhvin, in the Government of Novgorod, March 18, 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakow tells us much that is of engrossing interest concerning *Scheherazade* in his autobiography, recently made available for English readers.[1]

"During the summer of 1888, at Neyzhgovitsy," he writes, "I finished *Scheherazade* (in four movements) and an *Easter Overture*. . . . The program I had been guided by in composing *Scheherazade* consisted of separate, unconnected episodes and pictures from *The Arabian Nights:* the fantastic narrative of the Prince Kalender, the Prince and the Princess, the Bagdad festival and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

* * *

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leitmotives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalender's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection

---

[1] *My Musical Life*, by N. A. Rimsky-Korsakow, translated by J. A. Joffe. Edited with an Introduction, by Carl Van Vechten. Alfred A. Knopf, New York, 1923.



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with the Kalender's Narrative. The principal theme of the Kalender's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Bagdad festival; yet nothing is said in *The Arabian Nights* about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalender's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

* * *

"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character,—a method that I had to a certain degree made use of in my *Skazka* (*Fairy-tale*), the musical data of which are as little distinguishable from the poetic as they are in Scheherazade. Originally I had even intended to label the movements of *Scheherazade:* No. I.—'Prelude'; No. II.—'Ballade'; No. III.—'Adagio';[2] No. IV.—'Finale'; but on the advice of Lyadow and others I did not do so My aversion for the seeking of a too definite program in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: *The Sea and Sindbad's Ship;* the *Kalender's Narrative,* etc.

"In composing *Scheherazade* I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of *Scheherazade?* Because this name and the sub-title ("After *The Thousand and One Nights*") connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband."

* * *

[2] This movement is marked *Andantino quasi allegretto* in the score.

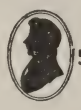
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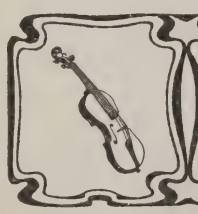
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The score of *Scheherazade* is prefaced by the following note:

The Sultan Schahriar, convinced of the faithlessness of women, had sworn to put to death each of his wives after the first night. But the Sultana Scheherazade saved her life by diverting him with stories which she told him during a thousand and one nights. The Sultan, conquered by his curiosity, put off from day to day the execution of his wife, and at last renounced entirely his bloody vow.

Many wonders were narrated to Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed the verses of poets and the words of folk-songs, and she fitted together tales and adventures.

There are no further annotations in the published score of 1889. But it is said that when the suite was first performed, under the composer's direction, the four movements were supplied with these titles:

1. The Sea and the Vessel of Sindbad.
2. The Tale of the Kalender-Prince.
3. The Young Prince and the Young Princess.
4. Festival at Bagdad.—The Sea.—The Vessel Is Wrecked on a Rock Surmounted by a Warrior of Bronze.—Conclusion.

* * *

I. The Sea and the Vessel of Sindbad

The chief theme of this movement, the unison phrase for trombone, tuba, strings, and low woodwind, heard *fortissimo* at the opening (*Largo e maestoso,* E minor, 2-2), is that which Rimsky-Korsakow refers to as "depicting Scheherazade's stern spouse"—the Sultan. Thereafter we hear (solo violin, with harp chords) the motive of Scheherazade the Narrator. Then begins the main movement (*Allegro non troppo,* E major, 6-4). An undulating *arpeggio* figure has been called the Wave motive, and a theme first sung by the flute, above arpeggios on a solo 'cello, that of the Ship. The Sultan's motive brings a climax for the full orchestra, followed by a placid close.

II. The Tale of the Kalender[3]-Prince

There is an introductory passage (*Lento,* B minor, 4-4), and we hear Scheherazade's theme on the solo violin, with harp accompaniment. Then (*Andantino,* 3-8) the bassoon comes prominently upon the orchestral scene with a theme that ranges in expression from lumbering burlesque and a kind of mock heroism to a gravity that is almost pathos; and there is in the accompaniment the effect of a drone bass. The tempo quickens. The scene brightens, takes

[3] The Kalenders (or Calenders) were, in Persia or Turkey, a sect of wandering mendicant dervishes. There are three who figure in the story of *The Porter and the Three Ladies of Bagdad* disguised as princes. Lane calls them "royal mendicants." What particular incidents the composer had in mind when he wrote his music is a matter of conjecture.

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III. The Young Prince and the Young Princess

This is a romantic idyl, played in the twilight of an Oriental garden to the sound of fountains, "like flutes far away"—on terraces above dark pools, against a background of minaret and dome, while behind them "a carven moon, without faintest aureole, a voluptuous moon, mysteriously marked, holds her hand upon the circle of her breast; and all around is subdued color, embroidered stuffs, bronze lamps traced with inscrutable designs, and scent burning in silver dishes." But the lovers themselves are simple and naïve, and speak in accents as freshly candid as those of a folk-song.

The music is derived from two lyrical themes of marked similarity. The Prince (it is doubtless he) enters at once, with the delightful song of the violins (*Andantino quasi allegretto,* G major, 6-8). The Princess—who may well, as it is supposed, have been that lady who was as like to her lover as one pomegranate to another—enters with a clarinet (*Pochissimo più mosso,* B-flat major, 6-8), accompanied later by snare drum, tambourine, cymbals, and triangle. Scheherazade and her violin, you are reminded, are still speaking.

IV. Festival at Bagdad—The Sea—The Vessel Is Wrecked on a Rock Surmounted by a Warrior of Bronze—Conclusion

The motive of the Sultan thunders forebodingly at the beginning of the last movement, and the talkative Sultana is heard. Then begins the Festival in Bagdad (*Allegro molto e frenetico,* E minor, 6-8; later, *Vivo*). The music is riotous with the clamor of crowds and the shrilling of Eastern instruments, rank with perfumes and with the grosser odors of the bazaars and streets, ablaze with the color and radiance of Asiatic noons. Then, abruptly and mysteriously, as in a fantastic dream, we find ourselves no longer among the Bagdad revellers, but on shipboard, fatefully headed for the magnetic rock. The Sea thunders through the orchestra, the surges rise and fall, and shatter the vessel with its merrily oblivious company against the cliff. The tumult and the shouting dies, and in the silence Scheherazade's appeasing fiddle is heard for the last time as she comes to the end of her tale-spinning, incomparable and triumphant.

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OCTOBER 9-16-23-30	OCTOBER 10-17-24-31	OCTOBER 26
NOVEMBER 6-13-20-27	NOVEMBER 7-14-21-28	NOVEMBER 9
DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
* Monday Afternoon	MAY 1	

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DECEMBER 9-10	APRIL 21-22

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.30, October 20, November 3-17, December 1-15, January 5, February 16, March 9-23, April 13.

WASHINGTON (Auditorium)—Tuesday Afternoons, at 4.30, October 27, November 24, January 19, March 2-30.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, October 28, January 20, March 31.

PITTSBURGH (Syria Mosque)—Monday Evening, February 22.

DAYTON (Memorial Hall)—Tuesday Evening, February 23.

CHICAGO (Orchestra Hall)—Wednesday Evening, February 24.

TOLEDO (Rivoli Theatre)—Thursday Evening, February 25.

CLEVELAND (City Auditorium)—Friday Evening, February 26.

DETROIT (Masonic Hall)—Saturday Evening, February 27.

PRINCETON (Alexander Hall)—Tuesday Evening, April 20.

LIST OF SOLOISTS FOR THE FRIDAY AND SATURDAY CONCERTS*

October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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December 11
At Two-Thirty

Next Week's Program

Saturday
December 12
At Eight-Fifteen

The Philadelphia Orchestra

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HANDEL — **Overture in D minor**

BEETHOVEN — **Concerto in D major, for Violin and Orchestra**

I. Allegro ma non troppo
II. Larghetto
III. Rondo

JOSEPH SZIGETI

MOUSSORGSKY — **"Khowantchina"**

(a) Prelude
(b) Entr'acte

STRAWINSKY — **"L'Oiseau de Feu"**

I. Introduction
II. L'Oiseau de Feu et sa danse
III. Ronde des Princesses enchantees
IV. Danse Infernale du Roi Kastchei
V. Berceuse de l'Oiseau de Feu
VI. Finale

(Repeated by Request)

This program will end approximately at 4.05 P. M. on Friday and at 10.00 P. M. on Saturday.

JOSEPH SZIGETI, Violinist

Joseph Szigeti, who makes his American début at these concerts, was born in Budapest and studied with Hubay. His début was made at the age of thirteen in Budapest, Dresden and London. His career has been a succession of successes, and in the last two years he has appeared with every important orchestra in Europe. Famous as a player of classics, Szigeti is also renowned as the violinist who has introduced many of the new works of the violin repertoire. Hamilton Harty's violin concerto is dedicated to him, as is likewise Busoni's. Bloch's violin sonata and Prokofieff's violin concerto are a few of the modern compositions which he has played at their premieres. Eugene Ysaye's sonata for solo violin, just published, is another work which bears a dedication to Szigeti.

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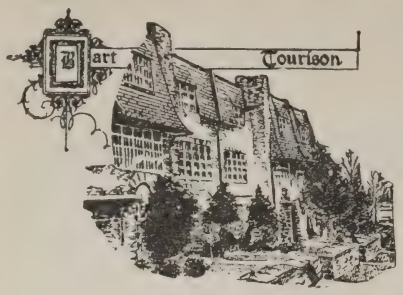
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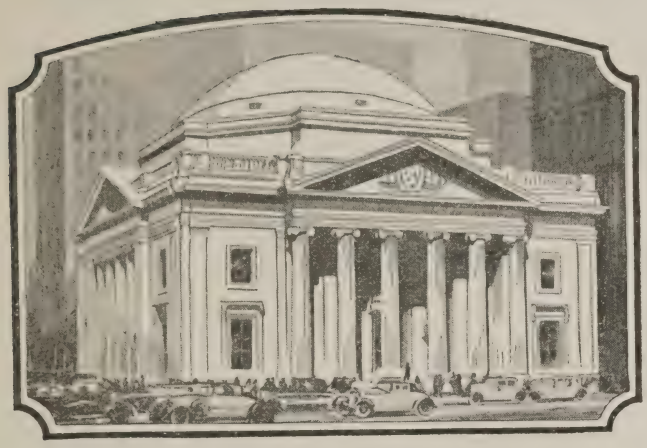
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AT 8.15

Violin Recital by

HENRI CZAPLINSKI

JOSEF WISSOW at the Piano

Program

1. KREUTZER SONATA ..... Beethoven
   Adagio Sostenuto-Presto
   Andante con variazioni
   Presto
2. CHACONNE ..... Bach
3. CONCERTO D-MAJOR ..... Paganini
   (Wilhelmj Cadenza)
4. (a) ARIA ..... Hure
   (b) THE ERLKING ..... Schubert-Ernst
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Thursday Evening, December 17, at 8:30

THE FOYER OF THE ACADEMY OF MUSIC

Programme

1. CHARLES MARTIN LOEFFLER. . Four Poems for Voice, Viola and Piano, Opus 5

   a) La Cloche Félée (Baudelaire) *c*) Le Son du Cor s'afflige (Verlaine)
   b) Dansons la Gigue (Verlaine) *d*) Sérénade (Verlaine)

2. JOSEPH JONGEN . . . . . Suite for Viola and Piano (MSS)
   Poème—Elégiaque—Finale

3. JOHANNES BRAHMS . . . . . Two Songs with Accompaniment of Viola and Piano

   a) Gestillte Sehnsucht *b*) Geistliches Wiegenlied

4. ALEXANDER MARIA SCHNABEL . Vision

   ZOLTÁN KODÁLY . . . . . Dorfszene

   ZOLTÁN KODÁLY . . . . . Braust der traurige Wald

   WILHELM GROSZ . . . . . Love Songs

   a) From the Russian *b*) From Tunis *c*) From the Hungarian

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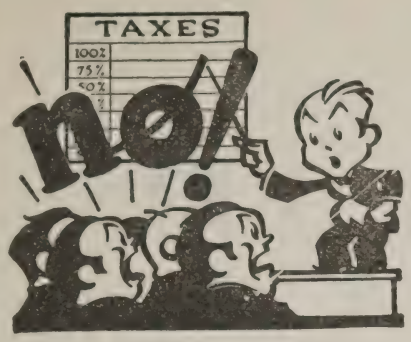
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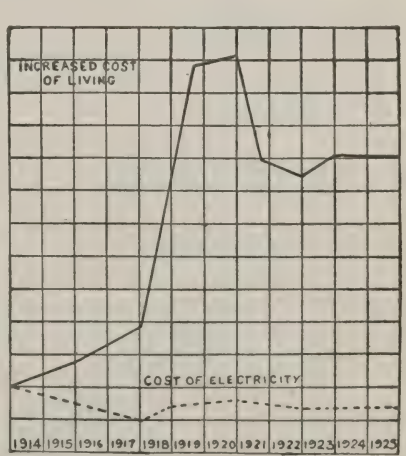
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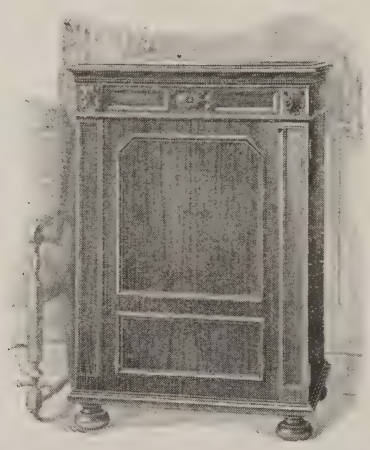
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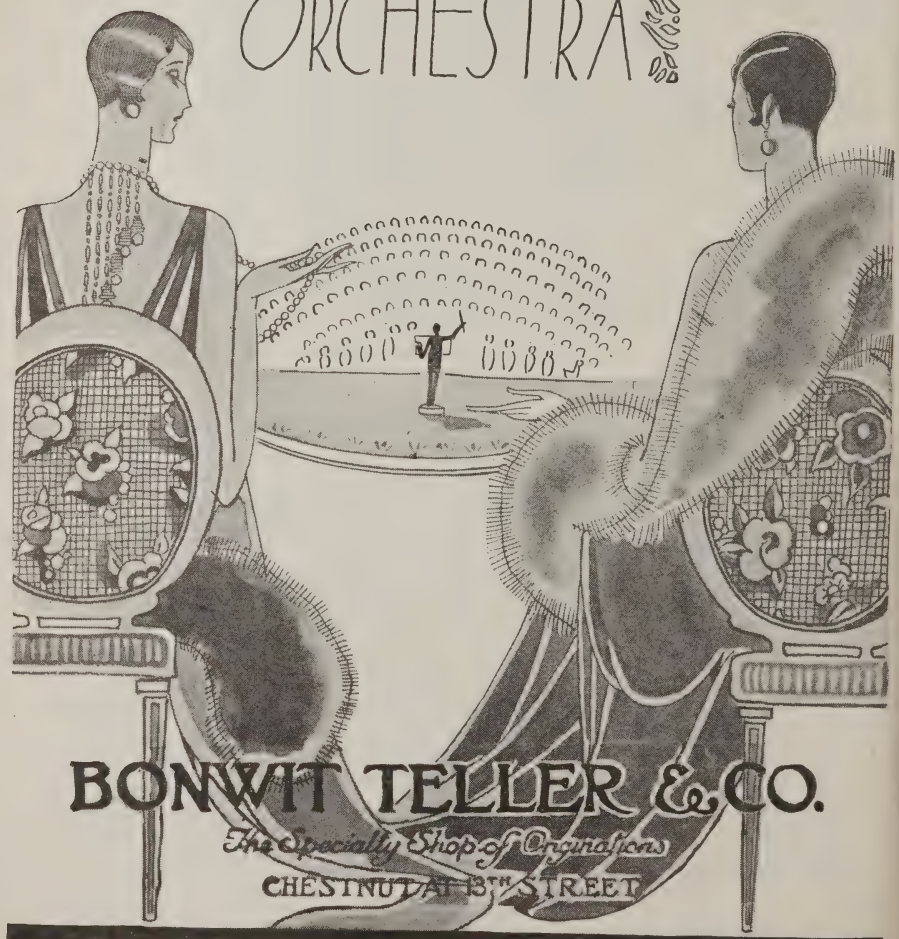
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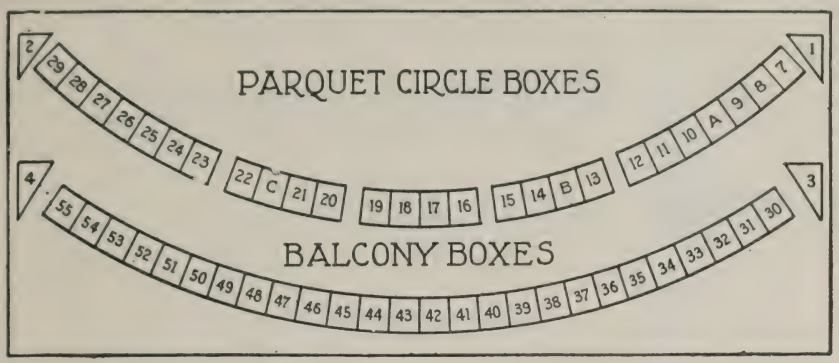
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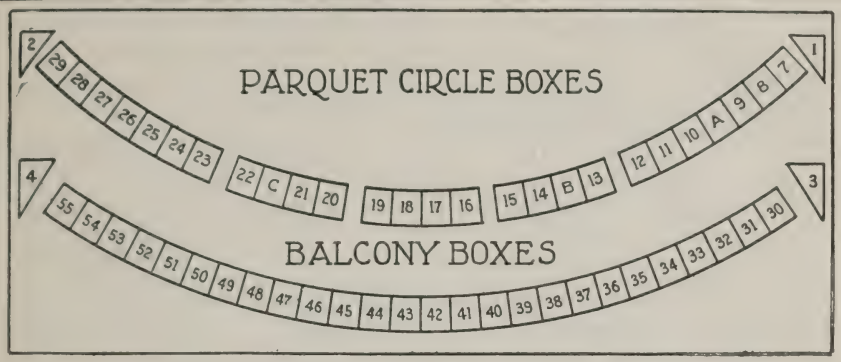
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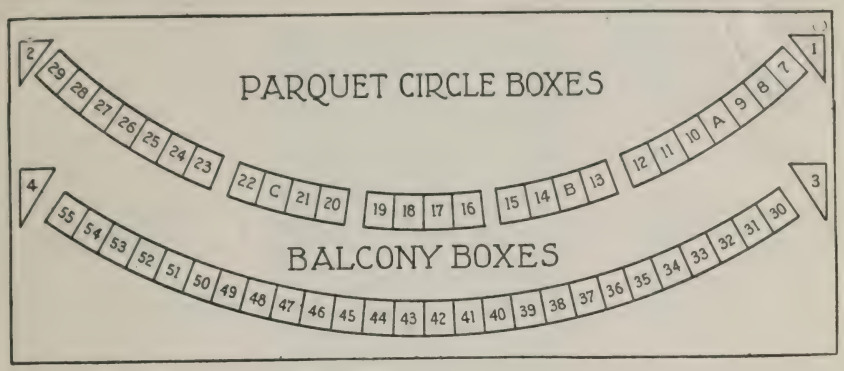
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Notes on the Program

By LAWRENCE GILMAN

Overture in D minor.....George Frederic Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

This movement is derived from Handel's *Concerto grosso* No. 5, Op. 3. The six *Concerti grossi* included under that opus number were published by Walsh, of London, in three editions, between the years 1729(?) and 1734. Samuel Arnold, who printed them in score in 1797, described them as "chiefly composed at Cannons, in the year 1720." Hawkins referred them to the occasion of the marriage of the Princess Anne with the Prince of Orange in 1733. Chrysander thinks that some of them, at least, were composed much earlier—at Hanover in 1711-12. Mr. Romain Rolland supports this view. "Not only," he says, "do we find in the third and the fifth concertos the reproduction of fugues from the clavier pieces, but the fourth served in 1716 as the second overture to *Amadigi,* and the first movement of the fifth was played in 1722 *sic* in the opera *Ottone.*"

Handel's opera, *Ottone,* was produced at London, January 12, 1723, with the celebrated Francesca Cuzzoni in the cast. Handel brought her from Italy under a contract to pay her £2000 a year. Cuzzoni was "short and squat," wrote Horace Walpole, "with a cross face, but fine complexion; was not a good actress; dressed ill; and was silly and fantastical." She was the recalcitrant soprano whom Handel threatened at rehearsal to throw out of the window. But her ugliness and her temper were forgotten as soon as she had sung in public.

The six *Concerti grossi* of Op. 3 antedate the twelve "Grand Concertos" of Op. 6, composed by Handel within the space of a month and a day—between September 29 and October 30, 1739—and published for the author by Walsh in 1740. Other concertos by Handel were published in the year following the twelve of Op. 6. These were contained in a collection of music printed by Walsh in 1741 under the title *Select Harmony,* including, besides works by Veracini and Tartini, the *Concerto Grosso* in C (the famous "Concerto of Alexander's Feast"), which Handel composed on January 25, 1736.

* * *

The D minor *Concerto grosso* of Op. 3 comprises five movements. The first is a sort of prelude in 3-4 time, consisting of a free fantasia upon the motive in triplets which is announced at the beginning. The second movement, a fugued Allegro, in common time, is an orchestral version of the fugue in the third movement of the F-sharp minor Suite (No. 6) from Handel's First Set of harpsi-

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chord lessons. The third movement is a short Adagio (4-4); the fourth another Allegro (4-4); the Finale a movement which has somewhat the character of a Bourrée. Material from the D minor Concerto of Op. 3 appears also in the Introduction to Handel's "Chandos Anthem," *In the Lord I put my trust.*

Concerto for Violin, in D major, Op. 61..Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

When Beethoven's only concerto for violin was played for the first time at the Theater an der Wien two days before Christmas in the year 1806, by Franz Clement—who performed it at sight—there were some in the audience who Viewed with Alarm. The worthy Johann Nepomuk Möser wrote solemnly in the *Theaterzeitung* that "it is to be feared that if Beethoven continues upon this path, he and the public will fare badly." He gave Beethoven a friendly hint: if the composer would only employ "his indubitable talents" by producing more such works as "the first symphonies in C and D, the charming septet in E-flat, the ingenious quintet in D major," he would be more fittingly occupied. He complained that certain passages in the concerto were too much repeated, and that "the continuity is often broken"; but he conceded its "many beauties."

* * *

The first movement (*Allegro ma non troppo,* D major, 4-4) contains the celebrated D sharp in the first violins that must have caused many a gasp, even among musical radicals, in the year 1806. The second movement (*Larghetto,* G major, 4-4) offers much smoother sailing. It is a romance, with the theme for the most part in the orchestra, the solo violin embellishing it. The third movement has a theme suggestive of a folk dance (Rondo: *Allegro,* D major, 6-8).

"Khowantchina": (a) Prelude; (b) Entr'acte,
M. P. Moussorgsky

(Born at Karevo, in the Govt. of Pskoff, March 28, 1835; died at Petrograd, March 28, 1881.)

Shortly after Moussorgsky had finished his revision of *Boris Godounoff,* his friend Stassoff suggested to him a new subject for an opera. "It seemed to me," wrote Stassoff in his Life of Moussorgsky, "that the contrasting and clashing of the Old Russia with the New, the passing of the former and the birth of the latter, afforded a rich subject. Moussorgsky agreed, and set to work with enthusiasm. To study the history of the Raskolniky sect of Ancient Russia (the Old Believers), and the chronicles of seventeenth-century Rus-

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sia, involved enormous labor. The many long letters he wrote me at this time were full of details of his researches and his views on the music, characters, and scenes of his opera. The best parts of the work were written between 1872 and 1875."

This was at the beginning of the last decade of Moussorgsky's life—a period of extraordinary creative power. He had finished his revision of Boris by 1872 and had done his part of the co-operative *Mlada* project. In 1874 he wrote the remarkable *Pictures from an Exhibition,* and between 1874 and 1879 composed ten of the most original songs in existence (the six of *Without Sunlight* and the four *Songs and Dances of Death*). He worked intermittently upon *Khowantchina* during his last miserable years, and left it unfinished when he died in 1881. It was completed and orchestrated by Rimsky-Korsakow, and published in 1882.

* * *

As in the case of *Boris,* Moussorgsky (who wrote his own libretto) went for his subject to Russian history, and, prompted by Stassoff, chose the most troubled period in his country's past, the end of the seventeenth century, when religious and political schisms divided the nation into opposing camps. To the resultant series of conflicts, in which Prince Khowantsky played a leading part, Tsar Peter gave the appellation *Khowantchina.*

* * *

Stassoff had outlined his scheme with enthusiastic eloquence: "I propose," he wrote Moussorgsky, "to place in the center of the action the great figure of Dositheus, the spiritual leader of the Old Believers, a strong, energetic, deeply intelligent and experienced man, whose powerful influence controlled the actions of the two princes: Khowantsky (representing the old, gloomy, fanatical, sleeping Russia), and Galitsin (representing the European type of mind)." There were to be other characters: "Martha, full of youth and passion (a kind of Slavic sister of the wife of Potiphar), and Susan —sallow, uninteresting, evil and fanatical, both constantly quarrelling; the Empress Regent, Sophia, energetic and artful; young Peter; the Old Believers, who kill themselves *en masse* when Dositheus recognizes that the ancient Russia perishes, and the new Russia is born."

* * *

Moussorgsky did not conform in all respects to this suggested scheme. He kept Sophia and Peter off the scene, introduced additional characters, injected a "love-interest," and produced a plot of formidable congestion and obscurity. (Mrs. Newmarch is reminded by it of one of those early *ikons* belonging to the period "when the

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transport of pictures through the bogs and wildernesses of Old Russia so restricted their distribution that the religious painter resorted to the expedient of representing on canvas as many saints as could be packed into it.") Moussorgsky's libretto, as ultimately devised, involves chiefly the fortunes of Emma, the saintly young Lutheran, who is amorously pursued by the dissolute Prince Andrew Khowantsky; the mystical and passionate Martha, betrayed by Prince Andrew; Dositheus ("Docithé," in the French text), leader of the Raskolniky or "Old Believers"; Prince Ivan Khowantsky, the fanatical and half-barbarous conservative, chief of the ferocious Archers-of-the-Guard (the "Streltsky"), and Prince Galitsin, the semi-liberalized aristocrat, to whom a new Russia was not inconceivable. Galitsin is visited by the clairvoyant Martha, who reads his future in a silver bowl filled with water, and predicts his downfall and banishment. Nor is Prince Khowantsky without his troubles: for while he is in retirement at his country-place, diverted by feasting, songs, and Persian dancers, he is assassinated at his own threshold.

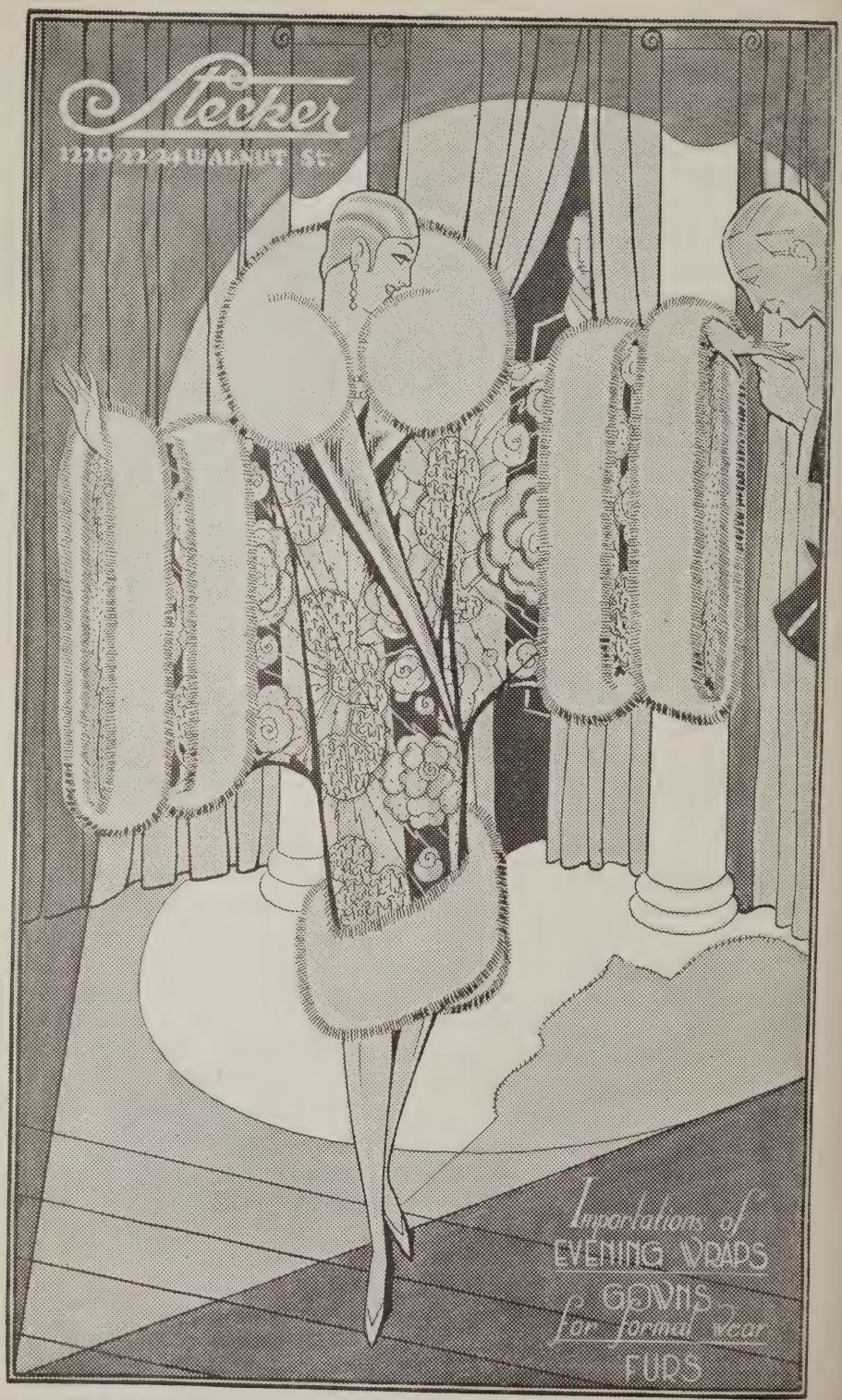
* * *

This event occurs at the close of the first scene of Act IV. The second scene of the act passes in a public square in Moscow, in front of the Church of Vassily Blajeny. Galitsin, fulfilling the prophecy of Martha, is seen on his way to exile, escorted by a troop of cavalry. Dositheus joins the watching throng in the square, and learns that the Old Believers have been sentenced to death by Peter; but he determines that this death shall be self-inflicted. Young Prince Andrew Khowantsky, unaware of his father's fate, enters, seeking his Lutheran Emma; he hears from Martha that Emma has married, and, in a rage, summons the Strelsky to seize her—this clairvoyant who tells him unpleasant truths. His bugle-blast brings his soldiers upon the scene, but they are under guard, and on the way to their own execution; which at the last moment is prevented by the clemency of Peter. The Old Believers, however, prefer death to apostasy, and, exalted by Dositheus, immolate themselves on a pyre in the midst of a wood, singing an exultant canticle from the heart of the flames, while Prince Andrew mounts upon the pyre beside them. The Old Russia is passing—or so it seemed, at least, in 1682.

* * *

(a) Prelude

The Prelude to the opera depicts the coming of the cold northern daybreak above the Kremlin in Moscow. "Nothing in Russian music," says Rosa Newmarch in her book, *The Russian Opera*, "is


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more intensely or touchingly national in feeling. The curtain opens upon the Red Square in the Kremlin, just as the rising sun catches the domes of the churches, and the bells ring for early matins."

(b) Entr'acte

The entr'acte performed at this concert comprises the half-hundred measures played by the orchestra at the beginning of the second scene of Act IV, as the banished Galitsin, guarded by a troop of cavalry, crosses the public square on his way to exile, with the bells of the Church of Vassily-Blajeny tolling mournfully as if in lamentation. In the opera, the passing of the cortège across the stage is accompanied by the comments of the chorus.

The passage opens (*sostenuto assai,* E-flat minor, 4-4) with a dirge-like figure in the double-basses, 'cellos, and bassoons, under chords of the horns, trumpets, and woodwind. Then the violins and solo trumpet play the dolorous melody [1] sung by the clairvoyant, Martha, in the scene of her "Divination by Water" in the second act, in which she foretells to Galitsin his downfall ("in shame and disgrace I behold thee, in exile alone in a distant land"). Not only the sombre and fateful theme sung by the orchestra, but the *ostinato* accompaniment figure, are derived from Martha's prophetic song in the earlier act. As Mr. Schindler has remarked of the *Divination par l'eau,* "the vast loneliness, the desperate banishment, of Siberia looms up from the throbbing of the downcast and muttered final phrases."

Suite from "L'Oiseau de Feu" ("The Fire-Bird"), Igor Strawinsky

(Born at Oranienbaum, Russia, June 5, 1882.)

L'Oiseau de Feu, a "conte dansé" in two tableaux, scenario by Fokine, score by Strawinsky, settings and costumes by Golovine and Bakst, the music conducted by Gabriel Pierné, was produced at the Paris Opéra, June 25, 1910, under the direction of Serge de Diaghileff. Strawinsky's immense vogue dates from that event. On January 17, 1916, *The Fire-Bird* was performed for the first time in America by the Ballet Russe at the Century Theatre, New York.

* * *

According to Ralston in his *Russian Folk-Tales,* the Fire-Bird is known in its native haunts as the *Zhar-Ptitsa*—a name less imme-

[1] This melody recalls in one of its phrases (bars 4-5) the pervasive theme in *Boris Godounoff* which is associated at first with the thought of the murdered Tsarevitch, and afterward with Gregory's ambition and with the remorse of Boris.

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diately beguiling to the non-Slavic fancy than is the picture that Ralston draws of the creature's place in Russian mythology. Its name, he says, indicates its close connection with flame or light; for, he tells us, *Zhar* means "'glowing heart,' as of a furnace"; and *Zhar-Ptitsa* means, literally, "the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestowing youth and beauty—or, according to a Croatian version, on magic grasses."

Now, continuing our explorations of Russian folklore, we encounter the monstrous ogre, Kastchei the Immortal, who exists (again to quote the accommodating Ralston) "as one of the many incarnations of the Dark Spirit. . . . Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian; but in some stories he is apparently framed after the fashion of a man. . . . He is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. . . . Sometimes his 'death'—that is, the object with which his life is indissolubly connected—does not exist within his body. . . ."

* * *

Into the fearful domain of Kastchei there wandered one night, after a long day's hunting, the young Prince Ivan Tsarevitch. In the shadows of an orchard he discerned a marvelous golden bird, with plumage that shone through the darkness as if its wings had been dipped in flame. The wondrous creature was sybaritically engaged in plucking golden apples from a silver tree when Ivan gleefully laid hold of her; but, melted by her entreaties, he soon released her, and she flew away, leaving with him, in gratitude, one of her shining plumes.

* * *

As the night lifted, Ivan saw that he was in the park of an ancient castle, and as he looked, there issued from it twelve lovely maidens, and then a thirteenth, who, despite her sinister number, seemed to Ivan infinitely desirable. Hiding himself, he watched the damsels, who he knew at once to be princesses because of the easy grace with which, as to the manner born, they played with the golden apples and danced among the silver trees. When he could no longer restrain himself, he went among them; and then, because he was young and comely, they made him a present of some 14-karat fruit, and besought him to depart in haste, warning him that he was in the enchanted realm of the maleficent Kastchei, whose prisoners they were, and whose playful habit it was to turn to stone whatever

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venturesome travelers he could decoy. But Ivan, with his eyes on the beautiful thirteenth princess, was undismayed, and would not go. So they left him.

Then the Prince, made bold by love, flung open the gates of the castle, when out swarmed a grotesque and motley throng of slaves and buffoons, soldiers and freaks, the Kikimoras and the Bolibochki and the two-headed monsters—subjects and satellites of the Ogre—and finally the terrible Kastchei himself, who sought to work his petrifying spell upon Ivan. But the Fire-Bird's golden feather, which Ivan still carried, proved to be a magic talisman, against which the wicked power of the Ogre could not prevail.

And then the Fire-Bird herself appeared. First she caused the Ogre and his crew to begin a frenzied dance, which grew ever wilder and wilder. When they had fallen to the ground exhausted, the Fire-Bird disclosed to Ivan the absurdly simple secret of Kastchei's immortality: In a certain casket the Ogre preserved an egg. If the egg were broken, Kastchei would die. It did not take Ivan long to find the egg and dash it to the ground, whereupon Kastchei expired, and the castle vanished, and the captive knights who had been turned to stone came to life and joined in the general merry-making, while Ivan and the Tsarevna, the most beautiful of the Princesses, gazed expectantly into each other's eyes.

* * *

An orchestral suite drawn from Strawinsky's ballet was played by the Philadelphia Orchestra (in Philadelphia), November 2, 1917. That version of the suite was scored for an exceptionally large orchestra: 2 piccolos, 3 flutes, 3 oboes, English horn, 4 clarinets, 1 bass clarinet, 3 bassoons, 2 double-bassoons, 4 horns, 3 trumpets, 3 trombones, 1 tuba, kettledrums, bass drum, cymbals, bells, tambourine, xylophone, celesta, piano, 3 harps, and strings.

In 1919, Strawinsky, in order to make his suite more generally available, rescored it for an orchestra of ordinary size: 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, kettledrums, bass drum, cymbals, triangle, xylophone, 1 harp, piano, and strings.

But, in addition to reorchestrating the suite, Strawinsky also made a different selection of material from the original ballet. He retained from the first suite the *Introduction,* the *Dance of the Fire-Bird,* the *Dance of the Princesses,* and *Kastchei's Infernal Dance,* but omitted *The Enchanted Garden, The Supplications of the Fire-Bird,* and *The Princesses Playing With the Golden Apples.* He added two numbers from the ballet: the exquisite *Berceuse* and the *Finale.* The revised suite (the one performed at this concert) was published in 1920.

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Notes on the Program—Continued

The movements of this revised suite are arranged as follows:

I. *Introduction,* leading into a section called

II. *The Fire-Bird and Her Dance,* which combines some of the music accompanying Ivan's pursuit of the bird as prelude to the Dance itself—music of captivating and fantastic grace.

III. *Dance of the Princesses.* This movement, a *Khorovode* of charming gravity and stateliness, opens with an introductory passage for two flutes in imitation over an octave F-sharp sustained by the horns. The melody of the dance is heard first in the oboe, and is continued by the muted strings.

IV. *King Kastchei's Infernal Dance.* This is the section called in the ballet, *Infernal Dance of All the Subjects of Kastchei.* The passionate theme in A major for the strings in unison, *fff,* which appears shortly before the end of the movement, is derived from a subject heard in the ballet as the Princesses play with the golden apples—where, thinks M. Montagu-Nathan, it hints at their ultimate liberation through the good graces of the Fire-Bird. This movement is succeeded without pause by

V. *Berceuse.* In the ballet, this delightful cradle-song, with its bassoon solo over an accompaniment of muted strings and harp, follows the Infernal Dance, lulling the Tsarevna into a sleep that will protect her from the evil designs of Kastchei.

VI. *Finale.* This movement, into which the *Berceuse* leads without pause, follows, in the ballet, the Death of Kastchei, and accompanies the breaking of the Sorcerer's spell, the vanishing of his castle, and the revivification of the petrified knights. It closes with the jubilant music that celebrates the release of the Ogre's victims and the happy conclusion of Ivan's adventure.

JOSEPH SZIGETI, Violinist

Joseph Szigeti, who makes his American début at these concerts, was born in Budapest and studied with Hubay. His début was made at the age of thirteen in Budapest, Dresden and London. His career has been a succession of successes, and in the last two years he has appeared with every important orchestra in Europe. Famous as a player of classics, Szigeti is also renowned as the violinist who has introduced many of the new works of the violin repertoire. Hamilton Harty's violin concerto is dedicated to him, as is likewise Busoni's. Bloch's violin sonata and Prokofieff's violin concerto are a few of the modern compositions which he has played at their premieres. Eugene Ysaye's sonata for solo violin, just published, is another work which bears a dedication to Szigeti.

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CLEVELAND (City Auditorium)—Friday Evening, February 26.

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PRINCETON (Alexander Hall)—Tuesday Evening, April 20.

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October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

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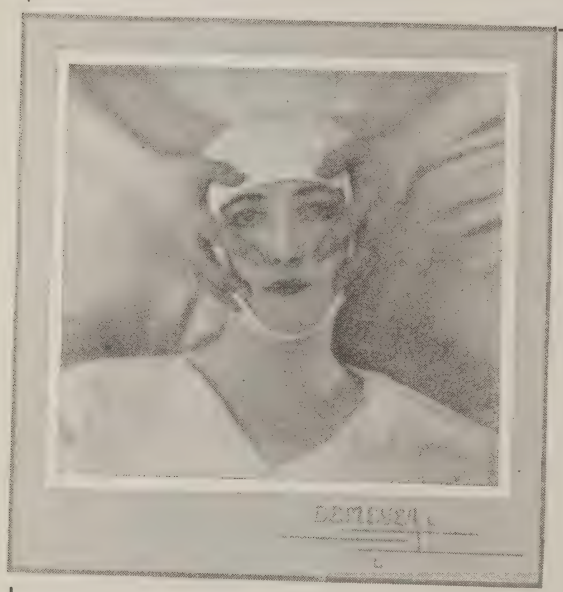
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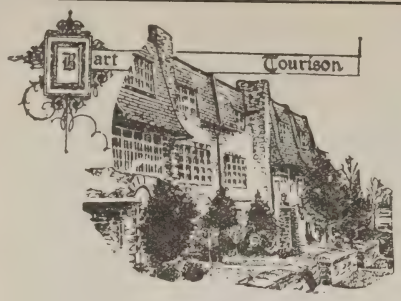
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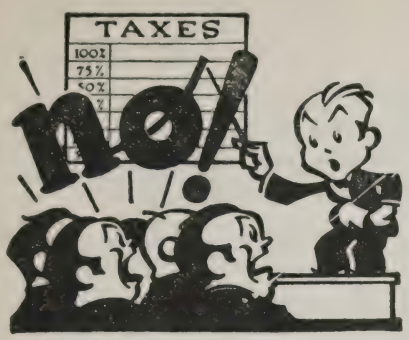
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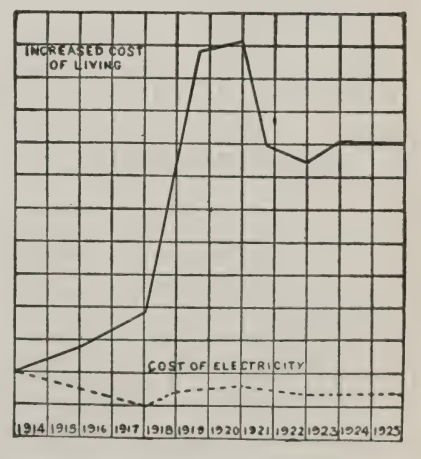
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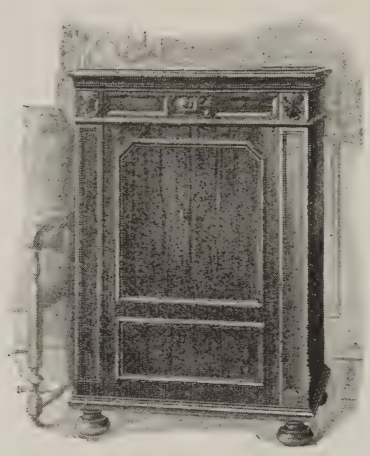
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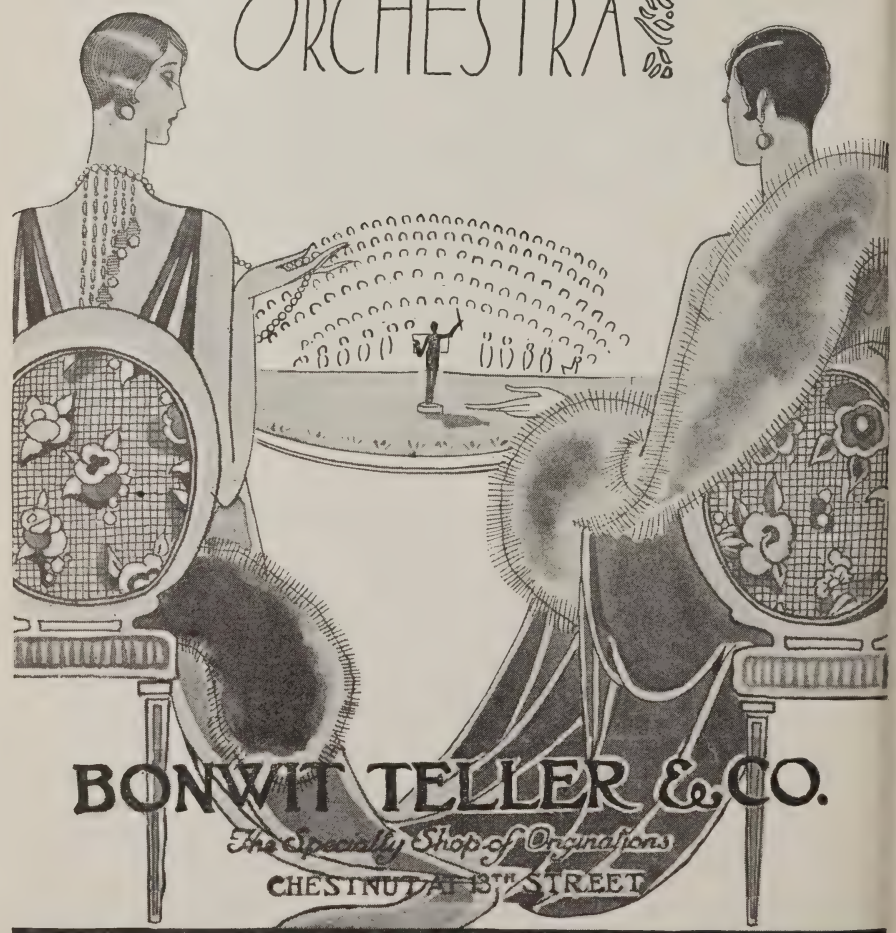
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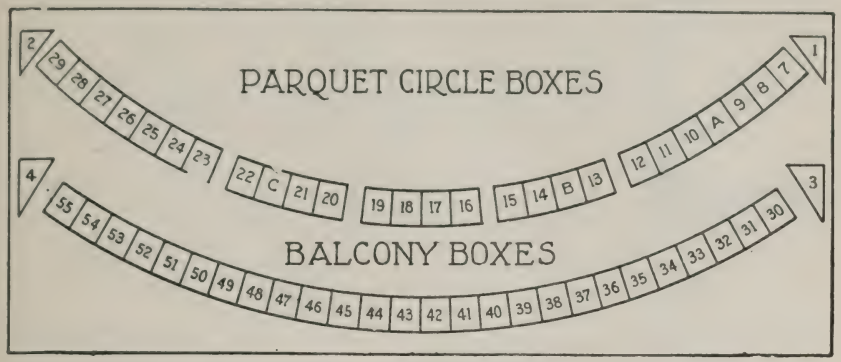
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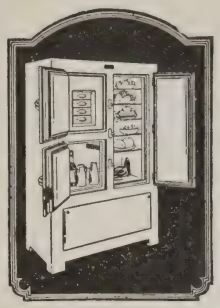
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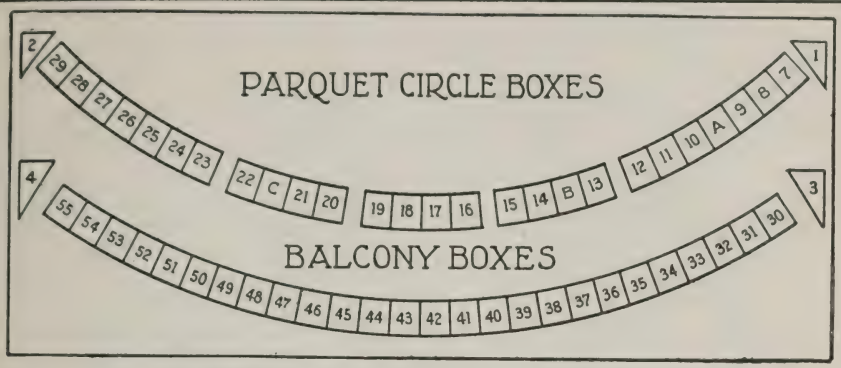
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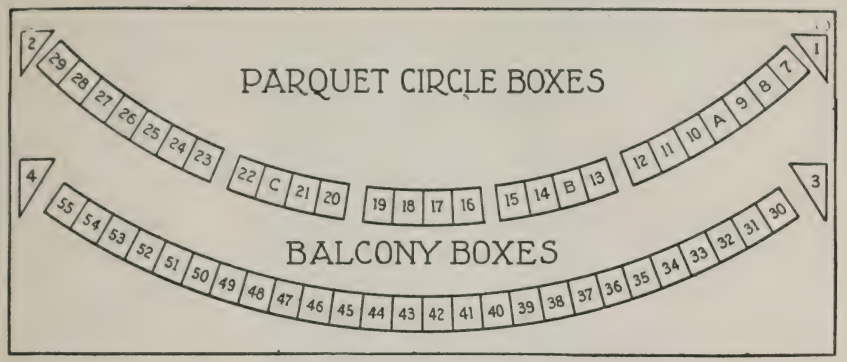
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II. Adagio—Legende
III. Scherzo—Vivace—Abandano
IV. Finale—Molto allegro

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By LAWRENCE GILMAN

"Loretto," a Symphonic Illustration.....Wassili Leps

(Born at St. Petersburg (Petrograd), Russia, December 28, 1870.)

We are indebted to Mr. Leps for the following information about this composition, which is still in manuscript, and is performed on the present occasion for the first time anywhere:

"This work, composed in 1924, is a movement from a suite consisting of four numbers. This one, the Finale of the suite, is an illustration of the personality of a great American, Mr. Charles M. Schwab. I call this composition 'Loretto,' because that is the name of Mr. Schwab's summer home, which he built in the little town in the Allegheny Mountains where he was born, and where he loves to stay.

"It has seemed to me fitting that a composer should illustrate musically some of our great men, especially one like Mr. Schwab, who, although it is not generally known, was a music teacher in his early days, and who has always been deeply interested in everything beautiful in art, and has always sought to further the interests of music. Mr. Schwab has even, in his time, been a conductor. For on one occasion, while I was conducting my orchestra at Willow Grove, the great ironmaster was present, and spoke. I invited him to conduct the orchestra, and he did, receiving a great ovation.

"Some years later I met Mr. Schwab on a trip to Europe, and later in the course of the same trip, I composed this fourth movement of my suite. The music records impressions of the sea voyage, of beautiful scenery, and of the lovable traits and romantic side of the great American who is its subject.

"The movement is a complete whole in itself, and may stand alone. In construction it follows the sonata form, though some liberties have been taken in the use of that classic model."

* * *

Wassili Leps received his earliest musical training at St. Petersburg, where both his father and his uncle were members of the Imperial Orchestra. His father was his first teacher, and he studied also under Adolph Henselt and one of his assistants. At the age of nine, he moved to Dresden, where he studied theory with Rischbieter and composition with Felix Draesecke. He continued and finished his education there at the Gymnasium. At the Royal Conservatory

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he studied piano with Karl Doehring, Germer, Buchmeyer, Sherwood, and in master classes under Emil Sauer; afterward he took private lessons from Anton Rubinstein, and from Isidor Philipp, in Paris. He studied organ with Emil Hoeppner and Gustav Merkel, and conducting and score-reading with Franz Wüllner and Louis Rappoldi. Afterwards, Mr. Leps was connected with the Royal Opera at Dresden, under Ernst von Schuch; and he conducted symphony concerts and opera performances in Dresden, Hamburg, Magdeburg, Augsburg, Strassburg, Riga, and Warsaw.

* * *

Mr. Leps came to America a quarter of a century ago and finally settled in Philadelphia, where he was active as a teacher in the Philadelphia Musical Academy, under Richard Zeckwer, Director. He also taught piano and musical theory in New York. While living in Philadelphia, he conducted several choral organizations, and was organist and choir director of St. James' Church for almost ten years. He then became organist and choir director of the Church of the Savior. Upon several occasions during this period he conducted the Philadelphia Orchestra, as substitute for Karl Pohlig during the latter's illness,and he also directed the Philadelphia Operatic Society, an organization composed of American singers trained by him in opera.

For fifteen consecutive seasons Mr. Leps has conducted the orchestral concerts at Willow Grove Park, playing an extensive repertoire. In the spring of 1923, he helped to organize the Civic Orchestra, and conducted its first concert, together with Mr. Stokowski. He has appeared as guest conductor with the San Carlo Opera Company.

* * *

Mr. Leps has composed several operas, one of which, entitled *Hoshi-San,* set to a libretto on a Japanese subject by John Luther Long, was produced by the Philadelphia Operatic Society. He has composed a number of choral and orchestral works, in addition to piano and chamber music. His overture, *In the Garden of the Gods,* and a symphonic poem for orchestra, with soprano and tenor solos, have been performed by the Philadelphia Orchestra.

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Symphony No. 1, in C major.....William Wallace Gilchrist

(Born at Jersey City, January 8, 1846; died at Easton, Pa., December 20, 1916.)

This Symphony, composed in 1891, has been in the repertoire of the Philadelphia Orchestra since its first season, when it was performed at the fourth concert of the Orchestra on February 8, 1901. At that concert, directed by Fritz Scheel, another American composer, Edward MacDowell, appeared as soloist, playing the piano part in his D minor Concerto.

The first movement of this Symphony has an Introduction (*Vivace, impetuoso,* C major, 3/4), opening with a motive derived from the chief theme of the movement, which makes its appearance in the following *Allegro.* This introductory motive is announced with extreme vigor by an ascending unison passage for the strings, wood and horns (joined in the fourth measure by the trombones and tuba). There is a rapid subsidence, and the introduction ends on a *fermata,* pianissimo. The principal theme of the main movement (*allegro con moto,* C major, 3/4) is announced by the violins and clarinet. The graceful second theme is confided for the most part to the wood-winds (*poco meno mosso,* G major, 3/4) harmonized in thirds. There is a new theme for the strings and clarinet, *espressivo, pianissimo.* The working-out section is of exceptional richness and fertility, and the movement ends with a sort of heroic apotheosis of the second theme.

* * *

Eight measures of introduction, *adagio,* with detached phrases for clarinet and oboe over tremolos of the muted strings, open the slow movement. The main theme is given to a solo clarinet (*andante moderato,* 4/4) playing in a mode which suggests the Phrygian, above a string accompaniment. A second theme in G minor is given to the 'cellos under an accompanying figure for the clarinets and bassoons. There is a contrasting middle section (*un poco piu mosso, ma non troppo,* in B major). The movement ends softly, in a mood of contemplation.

The Scherzo (*Vivace,* G major, 3/4) opens with a jocund tune for the first violins, with pizzicato accompaniment. The Trio (C major, *con abandano*) has a rollicking peasant-like humor, with the theme for the strings in unison, against heavily accented chords of the woodwind. The Dance culminates in a fortissimo climax, bringing a return of the first Scherzo theme in the original key.



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The Finale (*molto allegro,* C major, 6/8) opens with a fanfare-like theme for the full orchestra, introduced by sixteenth-note runs for the strings and woodwind, above a descending scale passage in the basses. There is a second theme (*Un poco piu mosso, legato espressivo,* 2/4) given at first chiefly to the strings. In structure this Finale leans toward the Rondo form. It is contrapuntal in development, complex and full-veined in texture. There is a jubilant close.

Variations on a Theme by Haydn, Op. 56a....Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

The "theme by Haydn" (not indisputably original with him) is derived from a set of manuscript *divertimenti* for wind-instruments. In Haydn's score the tune is referred to as *Chorale St. Antonii.* The tireless Max Kalbeck, who has explored every nook and sub-cellar of the Brahmsian storehouse, did not let slip so rare an opportunity to smell a programmatic rat, and he imputes to these Variations an attempt to express certain aspects of St. Anthony's famous adventure in the Egyptian desert. Perhaps Kalbeck is right. But it is not easy to discern in this music any suggestion of voluptuous allurement or spiritual conflict.

The Theme (*Andante,* B-flat major, 2-4), is propounded by oboes and bassoons playing in sixths and thirds, supported by horns, contrabassoon and double-basses pizzicati.

VARIATION I. (*Poco più animato.*) The violins weave an intricately rhythmed tracery above strongly-marked phrases in the wind.

The likeness to the theme is artfully concealed, as it is elsewhere in the work.

VARIATION II. (*Più vivace,* B-flat minor.) Clarinets and bassoons in sixths elaborate the characteristic rhythm of the theme, against decorative passages for the strings.

VARIATION III. (*Con moto,* B-flat major.) Oboes and bassoons discourse above a passage in double octaves for violas, 'cellos and double-basses. Then the violins enter, *dolce legato,* adorned by filigree-work in the wood-wind.

VARIATION IV. (*Andante con moto,* B-flat minor, 3-8.) Oboe and horn, *dolce e semplice,* carry the melody, accompanied by the

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lower strings. Toward the end of the variation the strings play the melody in double octaves, under wood-wind embroidery.

VARIATION V. (*Vivace,* B-flat major, 6-8.) The wood-wind chatter volubly, paired in thirds, and a piccolo adds its voice. The strings then take over the pattern. The writing is delightfully light-handed and fantastic.

VARIATION VI. (*Vivace,* B-flat major, 2-4.) Strings outline the theme, pizzicato. A vigorously rhythmed figure is exploited by the wind.

VARIATION VII. (*Grazioso,* B-flat major, 6-8.) Flute and violas in octaves play what Mr. Fuller-Maitland calls "a delicious falling theme," for which the violins and clarinets provide a convenient staircase: a passage descending by the orderly steps of the B-flat major scale.

VARIATION VIII. (*Presto non troppo,* B-flat minor, 3-4.) The muted strings play *sempre pianissimo.* Piccolo, clarinet and bassoon creep stealthily on the scene at the sixth bar. The theme is inverted. The whole variation has a Beethovenish air of soft-footed mystery.

FINALE. (*Andante,* B-flat major, 2-2.) The strings announce a ground bass, derived from the first phrase of the Theme. "The serene opening," says Mr. Fuller-Maitland, "tells us of what is to come, as surely as Beethoven tells us that matters of great moment are in his mind at the beginning of the last movement of the *Eroica.* The increasing elaboration of the workmanship up to the climax, where first the wind instruments and then the strings have a rushing scale, is among the most powerful of musical impressions of any date, and while all the variations are a delight to the ear, . . . yet the best is kept to the last."

Deutsche Tänze, Op. 33.....Franz Schubert

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Schubert composed in 1823 and 1824 a group of sixteen little dances for piano. They were published in 1825, together with two of the *Ecossaisen,* as *Deutsche Tänze,* Op. 33.

Schubert in 1824 dwelt for a while at Zselész, Hungary, as music-teacher in the family of Count Esterhazy. He was twenty-seven, and was within four years of the end of his life. 1824 was

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for him a richly productive year. To it belong, among other works, the celebrated Octet, Op. 166; the B-flat piano Sonata, Op. 30; the Variations of Op. 35 (in A-flat); the string Quartets, Op. 29 and Op. 125. But Schubert was not happy. His operas, *Fierrabras* and *Alfonso and Estrella,* had been dropped, and his letters of this period reflect those black moods of despairing pessimism that are so strangely at odds with our casual picture of Schubert the man, and so deeply accordant with what we know of the soul of Schubert the artist—the tragic poet of the *Unfinished* Symphony and of the darker songs. He cheered up a little when he went with the Esterhazys to Zselész, and a good deal of the gayer side of the Hungarian spirit entered into the music of this period.

The delightful series of *Deutsche Tänze* are short movements in 3-4 time, but in different keys (No. 1, for example, is in A major, No. 2 in D major, No. 3 in B-flat major, No. 4 in G major, No. 8 in E-flat major, No. 10 in A minor, and so forth). They are of captivating grace and verve, both melodically and rhythmically. Schubert was seldom more winsome, more happily quickened, than in these delectable dances.

Waltz, "Geschichten aus dem Wiener Wald," Op. 325,
Johann Strauss

(Born at Vienna, October 25, 1825; died there, June 3, 1899.)

The musical world is celebrating this year the centenary of the birth of Strauss "the Waltz King," Johann Strauss the Younger. Johann Strauss, junior, the more famous son of a famous father, composed his first waltz at the age of six, and before he died he had written about 400 more. "The Strauss waltzes," observed Doctor Riemann with scholarly caution, "certainly belong to those works calculated to please the million . . . yet their rhythm and melody, and especially their refined instrumentation, deserve recognition on the part of musicians." They not only deserved it, they got it, and from such fairly high-class musicians as Brahms and Wagner. Everyone knows the story of the great Johannes inscribing upon the fan of Madame Strauss, under the opening bars of the *Blue Danube* Waltz, "Alas, not by Brahms." And Wagner remarked that "one of Strauss' waltzes as far surpasses in charm, finish, and real musical worth, hundreds of the artificial compositions of his contemporaries, as the tower of St. Stephen's surpasses the advertising columns on the Paris boulevards."

* * *

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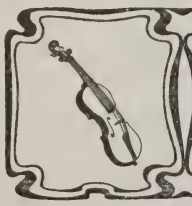
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Notes on the Program—Continued

Strauss visited America in 1872. He had been invited to conduct concerts at the International Peace Jubilee, organized by Patrick Sarsfield Gilmore, at Boston. The affair was on a colossal scale. Gilmore had assembled an orchestra of 2,000 players, and a chorus of 20,000. But not content with this, the insatiable Gilmore engaged bellringers from the city churches, and 100 huskies from the local fire department, who contributed an anvil chorus to the total effect.

Strauss himself described his Boston début: "On the stage," he wrote, "there were thousands of singers and players—and I was to conduct them all! To keep these giant masses under control, I was given 100 assistant conductors, but I was able only to distinguish those nearest to me, and notwithstanding the preceding rehearsals, there was no possibility of a really artistic performance, of interpretation or anything of the sort. Imagine my position, in the face of an audience of 100,000 Americans! Suddenly there was a cannon-shot—a gentle sign for us to begin. The *Blue Danube* was on the program. I gave the sign, my 100 assistants followed as well and as quickly as they could—and now began a fearful noise which I shall not forget for all my life. Since we had all started at about the same time, my sole aim was that we all should stop simultaneously. And, thanks to heaven, I succeeded in that . . ."

Strauss conducted fourteen of these monster concerts in Boston, and four in New York.

He was accompanied on his visit to America by his wife and a poodle dog; and to the latter hangs a tale—or perhaps only a legend: for it is said that this poodle was useful to Frau Strauss in the task of obliging the thousands of adoring ladies who wrote to her husband requesting locks of the Waltz King's hair.

* * *

It is well to remember, in connection with the dance music that appears on this program, that the Strauss family are not alone to be glorified for the honor of "making the waltz cosmopolitan," in Mr. H. T. Finck's happy phrase. For, as Mr. Finck reminded us in his book on the Strausses, the Austrian Lanner, the Hungarian Gungl, the Bohemian Labitzky must be accorded some of the credit. As the waltz was developed chiefly by Viennese composers, and was for years danced most generally by the people of that part of Europe, the popular notion that Vienna is the home of the waltz does not call for correction. A few waltz-like pieces had been written by Mozart and Beethoven, but they are, as Dr. Hanslick remarked, "astonishingly

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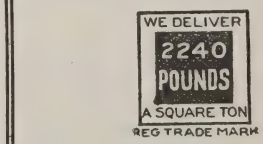
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dry and insignificant," and it remained for that genuine Viennese genius, Franz Schubert, to infuse true musical genius into this form of composition.

"Schubert is the real originator of the modern waltz, as of the Lied for the voice, and the song for the piano. In the Peters edition there is, besides a volume of Schubert's Marches and one of Polonaises, a volume of his *Dances* (seventy-four pages), mostly waltzes —*valses nobles, valses sentimentales.* No. 13 of the last-named is that delectable piece which Liszt has made such good use of in his *Soirées de Vienne,* and which may be regarded as the predecessor, and the equal, of the noble waltzes of Chopin, Rubinstein, Brahms and other modern composers. Indeed, these Schubert waltzes contain the germs of most of the later developments of the waltz for the piano.

"In thus giving Schubert his due, one does not detract from the merit of the elder Strauss. He was, of course, far from having the genius of Schubert, but he did valuable work in transferring the Schubert spirit to the orchestral and dance-waltz. For the first time people came to cafés and dance-halls to listen to music for its own sake, instead of regarding it merely as an aid to conversation and dancing. Strauss not only had the gift of inventing original themes, he also had the skill to clothe them in a charming orchestral garb."

* * *

It remained for Johann Strauss, the Younger, to show how greatly the musical and emotional value of the waltz can be increased by elaborating the slow amorous introduction as well as the coda, in which all the themes of the preceding numbers can once more be brought forward and ingeniously developed or combined. Schubert's last set of waltzes consists of a chain of twenty links or parts. The elder Strauss usually had five or six links in his chain; and his son showed a tendency to decrease that number to three or four separate parts, while giving the introduction the aspect of a short overture, with several changes of tempo, often delightfully foreshadowing the waltz-themes in a dreamy, passionate, and tender manner, "as if interpreting the thoughts of the young lovers who, perchance, are looking forward to their first embrace in the disguise of a waltz." In the *Geschichten aus dem Wiener Wald* ("Tales from the Vienna Woods"), Op. 325, the introduction covers more than two pages of the piano score—one hundred and twenty bars, with four changes of tempo. That this waltz, like all his best ones, is intended quite as much for the concert-hall as for the ballroom, is indicated by the signs for retarding or accelerating, and by the insertion of eighteen bars which are marked, "To be omitted in playing for a dance."

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December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

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January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

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Roland Hayes was born at Curryville, Ga., on June 3, 1887. He received his first musical instruction from a negro named Calhoun, at Chattanooga, Tenn. Mr. Hayes was a student for four years at Fisk University, Nashville. Going to Louisville, he was heard at a congress of fire insurance men. One of them urged him to come North. He went to Boston with the Fisk Jubilee Singers in 1911. There he made his home, was befriended, and on April 20, 1912, he sang in a concert at Steinert Hall. He studied in Boston with Arthur J. Hubbard. His first recital in London was on May 31, 1920. In that city he has given sixteen recitals with remarkable success. He sang with orchestra at Queen's Hall, under Sir Henry Wood's direction, and on April 23, 1921, he was commanded to sing before the King and Queen at Buckingham Palace. He gave his first recital in Paris at the house of Joseph Salmon, the celebrated violoncellist. On November 4, 1922, he sang at a Colonne concert, conducted by Gabriel Pierné. Returning to Boston he gave a recital in Symphony Hall on January 7, 1923. He went again to Europe, sang in England, and for the first time in cities of Austria, Hungary and Czecho-Slovakia. In this country he has appeared with the Boston, Detroit and New York Symphony Orchestras.

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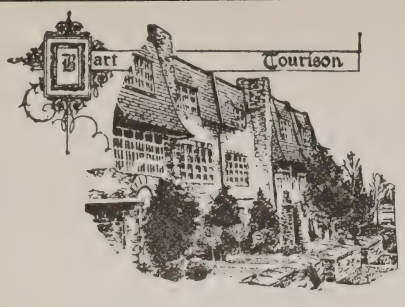
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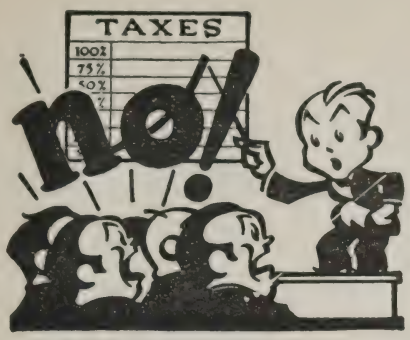
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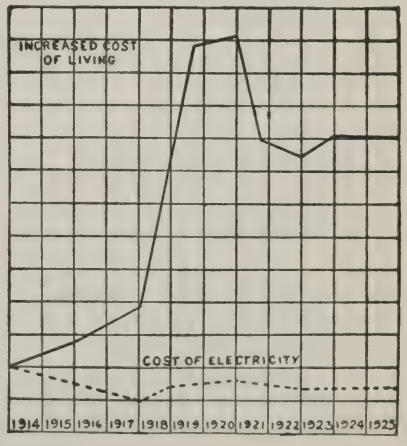
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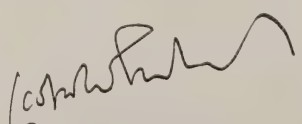
Certain features of its performance seemed to me particularly striking. I will not dwell upon its richness and depth of tone. That is at once apparent. But there is, in addition to this, a great increase in tonal variety. The differentiation between the various instruments—the flutes, clarinets, oboes and bassoons, for example—is clear and sharply defined. Their individual colors, their personal qualities, detach themselves from the background as lines and fields of color do in a tapestry.

I noticed also a great increase in tonal range. By that I mean that the orchestra can play much more softly than before, and so bring in one of the most beautiful elements in music—mystery. Similarly, one can play with far greater fullness of tone. But this is not all—every nuance, every degree lying between the extremes of loudness and softness in the tonal gamut are now made possible.

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There is one effect achieved by this instrument which is very hard to describe. I will call it Tonal Perspective. It corresponds in music to what one sees in a picture in which the artist has portrayed large figures of men and women in the foreground, and behind them, a little smaller and fainter, some trees, and still farther off the silhouette of mountains, and finally in the background the vague and misty outlines of the clouds. There is something analogous to this in music, and this new instrument has gone far toward achieving it.

To me these gains in tonal variety and range, in plasticity and perspective are significant, especially from the orchestral standpoint, because they mean that the enormous variety of instrumental coloring and the infinite subtleties of combination which characterize the best performance of a symphony orchestra may now be better reproduced than ever before was possible.



(*Leopold Stokowski*)

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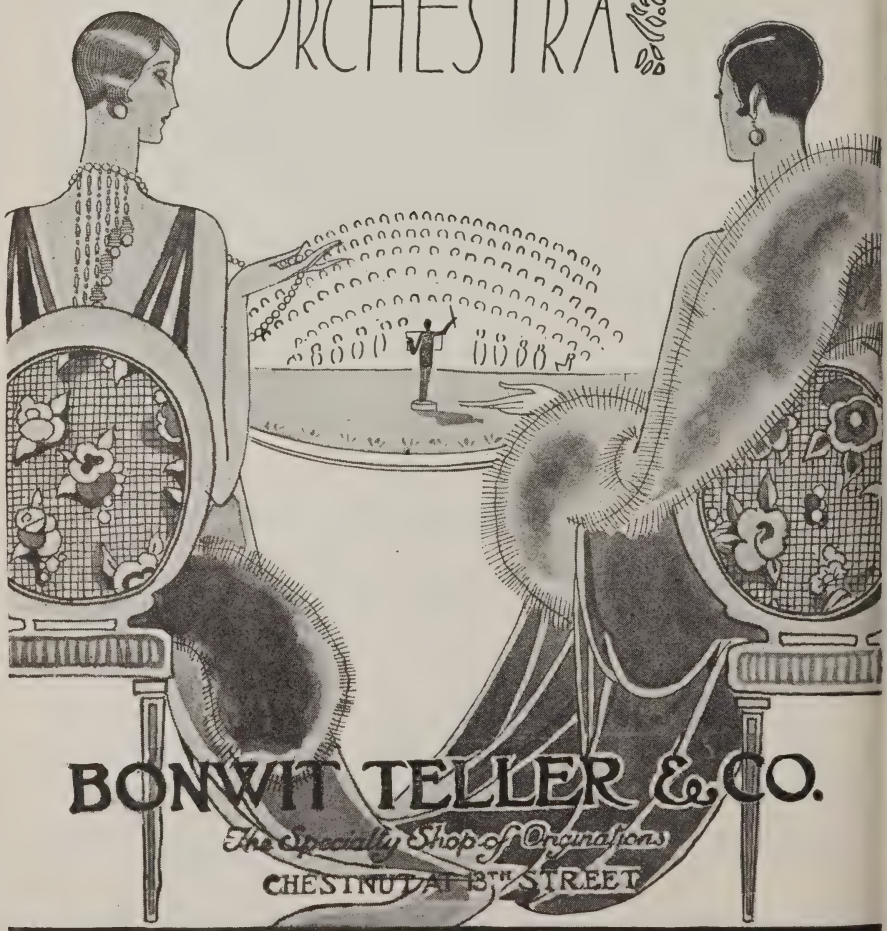
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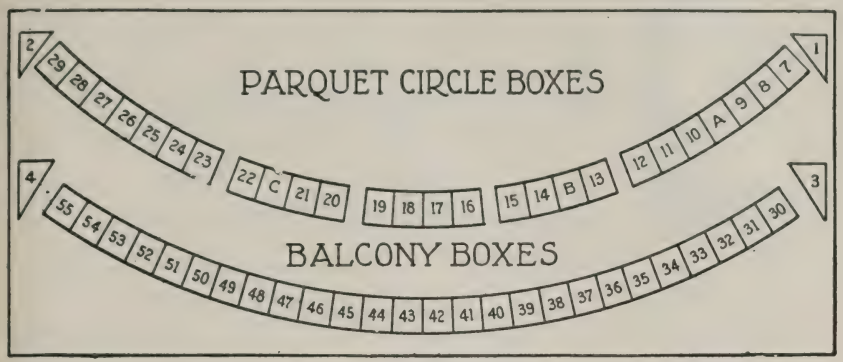
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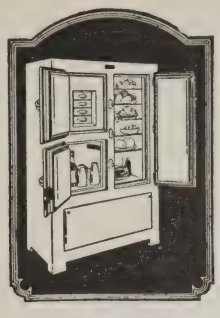
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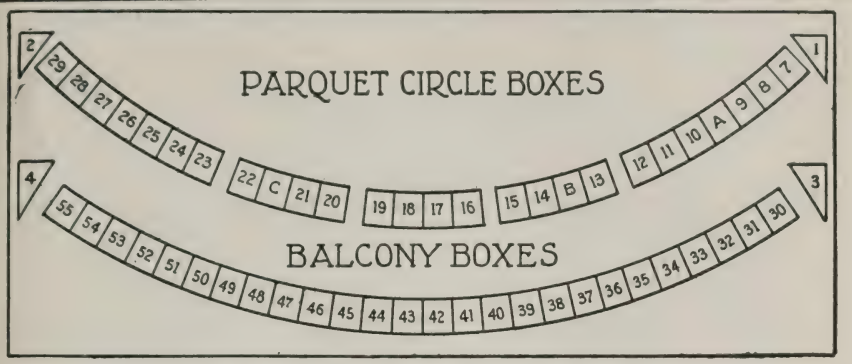
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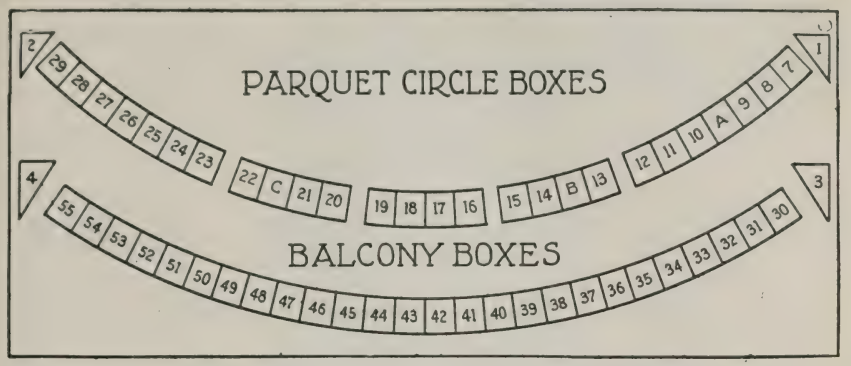
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MOZART — **Symphony in G minor**

I. Allegro molto.
II. Andante.
III. Minuet and Trio. Allegro.
IV. Finale. Allegro assai.

MOZART — **Aria, "Si mostra la Sorte"**

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Notes on the Program

By LAWRENCE GILMAN

Symphony in G minor (K. 550).....W. A. Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart composed his three greatest symphonies—those in E-flat (K. 543), G minor, and C major (the "Jupiter")—within the space of two months. The E-flat is dated June 26th, the G minor, July 25th, the "Jupiter," August 10th. The year was 1788.

It was a bad time for Mozart. Dismal thoughts, he wrote, often came to him. He was desperately hard up, and his creditors were wearing out his door with their knuckles. Puchberg lent him two hundred florins, but that was only a stop-gap. And then, in the following spring, Prince Lichnowsky took him under his wing, and for a while Mozart's skies were less gray.

* * *

Jahn found in the first of the three symphonies written at this period "the expression of perfect happiness . . . unalloyed content and joy in living . . . the feeling of pride in the consciousness of power" . . . "purest pleasure," "frolicsome joy," "mocking joviality." Yet only the day after Mozart completed the E-flat, he had written to Puchberg saying that unless he could obtain help, he should lose both his honor and his credit. By the following month—July—some hint of his distress had found its way into his music. Even the somewhat complacent Jahn tells us that in the G minor Symphony, "joy and gladness" have begun to yield to "sorrow and complaining"—sorrow which rises in a continuous climax to a wild merriment, "as if seeking to stifle care."

He feels that this utterance of melancholy begins at once, in the statement of the first theme, which to some appears to be, rather, one of the most perfect examples of cheerfulness in the minor mode. Jahn hears "a piercing cry of anguish" later in this movement; "but, strive and struggle as it may, the strength of the resistance sinks again into the murmur with which the movement closes. The Andante, on the contrary, is consolatory in tone; not reposing on the consciousness of an inner peace, but striving after it with an earnest composure which even attempts to be cheerful." In the Minuet, "a resolute resistance is opposed to the foe, but in vain, and again the effort sinks to a moan. Even the tender comfort of the trio, softer and sweeter than the Andante, fails to bring lasting peace; again the combat is ventured, and again it dies away, complaining. The last movement brings no peace, only a wild merriment that seeks to drown sorrow, and goes on its course in restless excitement."

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Jahn notes, gravely and conscientiously, that "Palmer (*Evangel. Hymnologie,* p. 246) finds no pain in this symphony, but only pure life and gaiety." There may be some in our day who will be inclined to side with the discerning Palmer in this matter, and to wonder how Jahn can really find "harshness" in the G minor symphony; although it is easy to agree with him that this is the most passionate of all Mozart's symphonies.

But passion and harshness (Jahn even applies to the G minor symphony Goethe's words about the Laocoon) are not, one suspects, the qualities that have endured for most ears in this lovely score. A gentle pensiveness, a rather naïve, rather wistful gaiety, a delicate merriment, and a continuous, enchanting sweetness and lyric purity —these traits it seems, today, richly and typically to possess. It muses, it sighs, it may even complain—but so gently, that tragic passion and the dark swirling tides of a sorrow that must (in Jahn's phrase) be "drowned," seem to have touched this lovable music, if at all, with a gesture of phantasmal lightness and unreality, as if the Muse had dreaded to cloud its shining surfaces or distort its poised and beautiful serenity.

"Si mostra la sorte": Aria for tenor, with orchestral accompaniment.....W. A. Mozart

This is one of the separate arias composed by Mozart either for insertion in operas or for concert performance. It was composed on May 19, 1775. Otto Jahn thinks that it must have been meant for use on the stage. It is the complaint of a bashful lover, but has less of pathos than of lightness, as Jahn points out; and this suggested to him its possible suitability for opera buffa. "It may have been inserted to suit the abilities of some singer instead of another song."

The aria is simple in form. It begins *andante,* in D major, 3/8 time. At the words, *Ma sempre nemica,* the tempo changes to *allegro assai,* 4/4 time, but the repetition of *Si mostra* brings an andante close.

The accompaniment is scored for two flutes, two horns, and strings.

* * *

The text of the aria is as follows:

Si mostra la sorte propizia all' amante, che prova costante ardire in amor.
Ma sempre ne-mi-ca e pronta all'offese di strugge l'mprese d'un timido cor.

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"Pastoral Symphony" from Messiah," [1]

George Frideric [2] Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

This thrice-famous passage is the orchestral interlude in Handel's oratorio which follows the great chorus, "For Unto Us a Child Is Born," and precedes the recitative of the soprano, "There Were Shepherds Abiding in the Field." The *Pastoral Symphony* is one of those series of tone-pictures in which Handel tells the story of the Nativity. "They are as delicately painted as the *Notte* of Correggia," observes Rockstro, "and they are, of course, designed to induce precisely similar emotions."

The *Pastoral Symphony* depicts the vigil of the Shepherds. It has often been said that this movement is founded on an old Calabrian melody, which Handel treasured in his memory for thirty-two years after he first heard it in Rome. But it is quite as likely that Handel modelled this passage on a very similar movement in a Christmas oratorio which Scarlatti composed at Rome a generation before Handel wrote *Messiah.* For Scarlatti also remembered the melodies of the *Zampognari.*

* * *

Handel's movement originally consisted of only the first eleven bars. Handel afterward added a second part, which is written on a small piece of paper bound up with the original score. There are two versions of this additional part, one written on the front page of the inserted paper, the other written on the back of the sheet. The second version is crossed out by Handel.

The *Pastoral Symphony* is called "Pifa" in Handel's score. This refers to the old chant of the Piferari on which the melody is presumably based.[3]

The passage is scored, in the autograph (now in the British Museum), for three violins, viola, and bass. The only additions to the string band anywhere in the autograph score of *Messiah* are trumpets and drums. But it is known that in the year following Handel's death, the orchestra employed in a performance of *Messiah*

---

[1] Handel's Oratorio is almost invariably referred to as "The Messiah." But that is not strictly correct. Handel in his autograph score styles it "Messiah"; and both Handel and Charles Jennens, compiler of the text, referred to it as such in their correspondence. Only twice was Handel known to speak of it as "*The* Messiah."

[2] Thus Handel spelt his second name at the period of the composition of *Messiah.* The family name was spelt in a variety of ways at different times—Händel, Haendel, Hendel, Hendall, Handel, Handell, Hondel, Handle, Händeler, Hendeler, Händtler, Hendtler, Handelin. Handel himself used three forms at different periods—Händel, Hendel and Handel.

[3] In the edition of the score published by the English Handel Society, Dr. Rimbault quotes the chant *in extenso,* on the authority of a manuscript copy supposed to be anterior to Handel's period.

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consisted of 12 violins, 3 violas, 3 'cellos, 2 double basses, 4 oboes, 4 bassoons, 2 horns, 2 trumpets, kettledrums, harpsichord, and organ.[4] The singers (principals and chorus) numbered only twenty-three.

Mozart made a revision of the score for the Baron von Swieten, which was used at a performance in the Hofbibliothek in Vienna in 1789. The additional accompaniments supplied by Mozart were due to the fact that there was no organ available in the concert-room where *Messiah* was to be given, and thus the customary filling-out of the orchestral part on an organ was impracticable. Mozart's score, with his additional wind parts, was published in 1803, and was long regarded as authoritative. It was the standard score during the nineteenth century. It is now known, however, that Mozart's version incorporated and perpetuated, through subsequent editions, various misprints and corruptions of Handel's original musical text. A revised and corrected edition of the score was brought out in 1902, under the editorship of Dr. Ebenezer Prout, the distinguished English theorist and scholar, who corrected and purified the text, retaining what was valuable in Mozart's edition, and supplying the instrumental parts required by the conditions of modern performance.

* * *

Handel composed *Messiah* within twenty-four days in the summer and autumn of 1741; he completed the first part August 28th, the second part September 6th, the third September 12th, and finished the instrumentation on the 14th. The Oratorio was performed for the first time in Dublin, where Handel was then visiting, on April 13, 1742. The performance took place in Neal's Music Hall, on Fishamble Street. It was a small hall, and in order to increase the space, the ladies left their hoop-skirts at home and the gentlemen discarded their swords, in response to an advertisement which had appeared in the Dublin papers on the morning of the performance, requesting the "Favour of the ladies not to come with hoops this day to the Musick Hall in Fishamble Street. The gentlemen are desired to come without their swords." It is said that the capacity of the hall was increased one hundred by these noble sacrifices, and that seven hundred persons were thus permitted to hear the first performance of the work. Hundreds more waited in the street. "Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience," wrote *Faulkner's Journal* the next day. The first London performance of *Messiah* took place in Covent Garden Theater, on March 23, 1743. From 1750

[4] "In Handel's time it was always understood that, in the tutti passages, the Violins were to be reinforced by Hautboys, and the Violoncellos by Bassoons, in much stronger proportion than that to which we are now accustomed, whether the names of those instruments were mentioned in the score or not. . . . In addition to the Stringed Band, strengthened by Hautboys and Bassoons in the manner we have described, he used Flutes, and occasionally Piccolos, for solo instruments, with Drums and Trumpets in the grander choruses, and Horns, and even Trombones, when the character of the Music rendered their aid necessary. . . . But he rarely, if ever, used all these instruments together."—*Rockstro.*

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to 1758 Handel produced the Oratorio every year in the chapel of the Foundling Society, for the benefit of that charity. He conducted the last performance on April 6, 1759, eight days before his death.

* * *

On January 9, 1770, sixteen numbers from *Messiah* were heard at a concert given by Mr. William Tuckey, Clerk of Trinity Church, New York, for his own benefit, "at Mr. Burns'." Probably only a harpsichord was used for the accompaniment. This is said to have been the first performance in America of any of the *Messiah* music. On Christmas Day, 1818, the Handel and Haydn Society of Boston sang the entire Oratorio.

Three Negro Spirituals: (1) "Sit Down"; (2) "Hea'm"; (3) "Deep River"

"Sit Down"

I'm goin' up to Heav'n and sit down,
Goin' up to Heav'n and sit down, oh!
Sit down, sit down, sit down, chile,
Sit down, rest a little while.
I'll see my Lord, He'll say, sit down,
See my Lord, He'll say, sit down, oh!
Sit down, sister, sit down, chile,
Sit down, rest a little while.

Your back is bent a-from burdens borne,
There are furrows on-a-your brow:
Oh! Come my chile, you're welcome home,
Your troubles are over now, do sit down,
Sit down, oh, sit down, sister,
Sit down, oh, sit down, sit down, chile,
Sit down, rest a little while.
Sit down, sit down.
Yes, my Lord; Hallelujah! with my Jesus.

Mr. Hayes has kindly supplied the following comment upon *Sit Down:*

"A story is told of a tired old soul who one afternoon was observed by her mistress as she sat in her chair rocking to and fro after her midday duties had been finished. She was thinking on the promises of God, and having reached old age felt the time near to a fulfillment of them. In an extraordinarily spiritual frame of mind she imagined many things, but the uppermost in her thoughts at the moment was this, she said:

"'I'm goin' up to hea'm an' sit down. I'll meet my Lord, and He'll say, 'Sit Down'! I'll be mighty tired, but so happy that I'll want to throw my arms 'bout de Lord's neck an' tell 'im all of my troubles, but he being tender and compassionate, also seeing how tired I am, will say, 'Yes, I know you're shouting happy, and want to tell me of your trials of earth, but sit down and rest a little while.'

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happy exclamation of, 'Hallelujah, I'm wid my Jesus.' But the sad moment was when she awakened to earthly reality by and by, and found that she had not yet arrived."

* * *

The words of *Hea'm* and *Deep River* are appended:

Hea'm

I got a robe, you got a robe, all of God's chillun's got a robe.
When I get to hea'm goin' to put on my robe, I'm goin' to shout all over God's hea'm.
Hea'm, hea'm, everybody talkin' 'bout a hea'm ain't a goin' there,
Hea'm, hea'm, goin' to shout all over God's hea'm.

I got shoes, you got shoes, all of God's chillun's got a shoes.
When I get to hea'm goin' to put on my shoes, I'm goin' to walk all over God's hea'm.
Hea'm, etc.

I got a song, you got a song, all of God's chillun's got a song.
When I get to hea'm goin' to sing a new song, I'm goin' to sing all over God's hea'm.
Hea'm, hea'm, everybody talkin' 'bout a hea'm ain't a goin' there,
Hea'm, hea'm, goin' to sing all over God's hea'm.

Deep River

Deep River, my home is over Jordan, Deep River, Lord, I want to cross over into camp ground.
Oh, don't you want to go to that Gospel feast, that promised land where all is peace?
Deep River, Lord, I want to cross over into camp ground.

Suite from the Opera, "La Nuit de Noël" ("Christmas Eve"), after Gogol.....Nicholas Rimsky-Korsakow

(Born at Tikhvin, Russia, March 18, 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakow's opera, *Christmas Eve,* is based upon the tale by Gogol.[5] Rimsky contrived his own libretto. He began the music in 1894, and completed it early in the following year (Tschaikowsky before him had used Gogol's story: it was the basis of his opera originally entitled *Vakoula the Smith,* afterward *The Little Shoes,* and finally, *Les Caprices d'Oxane*).

Rimsky's opera was performed for the first time at Petrograd, November 21, 1895. His suite, arranged for concert performance with the sub-title, "Tableaux Musicaux Mouvants," was published in 1904.

* * *

[5] Nicolas Gogol (1809-1852) was a prolific and popular Russian novelist. Tschaikowsky compared him with Dickens: "He [Dickens] has the same inimitable and innate humor, and the same masterly power of depicting an entire character in a few strokes. But he has not Gogol's depth."

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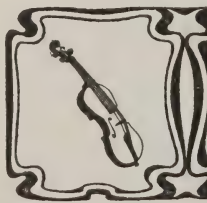
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The story of the opera is concerned with one of the adventures of the hero, a young, handsome, herculean, and stout-hearted blacksmith named Vakoula, who seeks to win the hand of a wilful and capricious damsel named Oxana. She commands him to bring her the *tscherewitschki* (embroidered slippers, or little shoes) of the Empress Catherine the Great. To understand how he achieved this feat it is necessary to relate that his mother, Ssoloka, is a mistress of the magic arts, and also a buxom dame, who counts among her four lovers not only the father of the whimsical Oxana, but the Devil himself. One day, the day before Christmas, her four lovers appear at her house in such rapid succession that she is obliged to hide them in sacks, one after another, to prevent discovery. In her haste, two are put into one sack. She has just disposed of the last when Vakoula comes home, and to him she gives the sacks (telling him that they contain coal) to carry away to various destinations. Vakoula shoulders the three sacks, and departs. After depositing two of them in the street, he discovers that he has trapped the Devil in the third, and under threat of baptizement unless he consents, compels His Satanic Majesty to transport him at once to St. Petersburg, and help him get the Empress's slippers.

It is at this point that Rimsky's concert version begins, and since most of it is descriptive, the rest of the story may be told with reference to the music (the movements of the suite are connected).

* * *

Tableau I. Introduction: "Christmas Eve." The scene pictures Dikanka, a village in Little Russia, on a clear, cold night (*Adagio*).

Tableau II. "In Space." The stars group themselves upon the clouds (*Andante*). They engage in games and dances (Mazurka, *Allegro assai*). A procession of comets (*Adagio*). A round dance, revolution of the constellations about the pole (*Andante non troppo*). A shower of meteors (*Allegro*). Clouds descend and hide the stars. A wizard rides into view, seated in a kettle, which he drives with an oven-fork; after him, a rout of wizards, in pots, kettles and bowls, carrying forks, frying-pans, tongs and pokers; witches astride of brooms. Dance of the witches. Vakoula rushes by upon the Devil, in the shape of a winged horse; wizards and witches skurry after him (*Allegro assai,* with a dactylic figure to suggest the infernal ride). The lights of St. Petersburg are seen (*Moderato*).

Tableau III. "Brilliant Ball in the Imperial Palace" (Polonaise: *Allegro non troppo, alla Polacca*). The Devil enters with Vakoula (the dactylic figure is resumed). Darkness comes over the scene.

Tableau IV. "Night, in Space." Glimpses of the setting moon through rifts in the clouds (*Andante*). Flying through the clouds, a multitude of empty pots and kettles, brooms, forks and other kitchen utensils (*Allegro*). Vakoula dashes past, in the opposite



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direction, upon his devil-horse (*Allegro assai*). The clouds disperse and vanish. The moon sets, and Venus, the morning star, appears (*Moderato*). Dawn. Kolyada,[6] in a golden sledge, and Ovsen, on a boar with golden bristles, appear with a train of elves who hymn them (*Andante*). The sun rises through the frosty mists, and Dikanka becomes visible. Vakoula has returned with the shoes in time for early mass. One hears the bells of the village church, and the people singing their pious Christmas canticle.[7]

[6] Kolyada was an ancient Slavic sun goddess. She was represented in old rituals by a young girl, clad in white robes, who was escorted from house to house in the Yuletide, while *kolyadki* (i. e., "Kolyada songs") were sung by the youths and maidens who attended her, receiving gifts from the people in return for their songs.

[7] The score of Rimsky's suite includes an ad libitum chorus.

ROLAND HAYES, Tenor

Roland Hayes was born at Curryville, Ga., on June 3, 1887. He received his first musical instruction from a negro named Calhoun, at Chattanooga, Tenn. Mr. Hayes was a student for four years at Fisk University, Nashville. Going to Louisville, he was heard at a congress of fire insurance men. One of them urged him to come North. He went to Boston with the Fisk Jubilee Singers in 1911. There he made his home, was befriended, and on April 20, 1912, he sang in a concert at Steinert Hall. He studied in Boston with Arthur J. Hubbard. His first recital in London was on May 31, 1920. In that city he has given sixteen recitals with remarkable success. He sang with orchestra at Queen's Hall, under Sir Henry Wood's direction, and on April 23, 1921, he was commanded to sing before the King and Queen at Buckingham Palace. He gave his first recital in Paris at the house of Joseph Salmon, the celebrated violoncellist. On November 4, 1922, he sang at a Colonne concert, conducted by Gabriel Pierné. Returning to Boston he gave a recital in Symphony Hall on January 7, 1923. He went again to Europe, sang in England, and for the first time in cities of Austria, Hungary and Czecho-Slovakia. In this country he has appeared with the Boston, Detroit and New York Symphony Orchestras.

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NOVEMBER 6-13-20-27	NOVEMBER 7-14-21-28	NOVEMBER 9
DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
* Monday Afternoon	MAY 1	

LIST OF SOLOISTS FOR THE FRIDAY AND SATURDAY CONCERTS*

October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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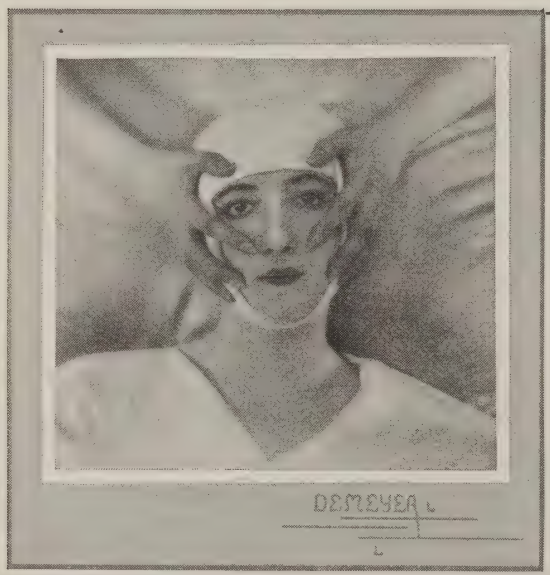
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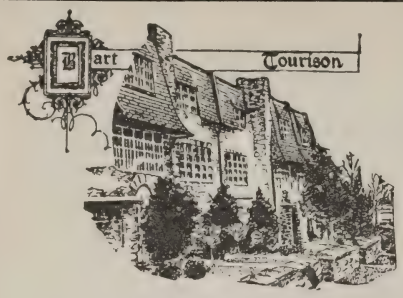
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January 8

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by

LUCIE STERN



PROGRAM

BACH-LISZT	Fantasia and Fugue in G minor
LISZT	Sonata in B minor

CHOPIN	Nocturne in B major Scherzo in B minor
RACHMANINOFF	Prelude in G major
DVORSKY	The Sanctuary
DOHNANYI	Naela Valse

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A Recital of Music for the Piano by

Josef Hofmann

Thursday Evening, January 7, 1926, at 8:30

The Foyer of the Academy of Music

Programme

Josef Haydn	Variations in F minor
Robert Schumann	Fantasy in C major (In three parts)
Francis Poulenc	Mouvements Perpetuels (1, 2, 3)
Frederic Chopin	Nocturne in F major Scherzo in B minor
Josef Hofmann	Intermezzo in A major Kaleidoscope

Tickets $2.50 (Tax Exempt) at HEPPE'S, 1119 Chestnut Street

The fourth Faculty Recital will be given Thursday Evening, February 18, by THE CURTIS QUARTET (Messrs. Carl Flesch, Emanuel Zetlin Louis Bailly and Felix Salmond).

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PROGRAM

I.

BACH	Prelude
BRAHMS	Intermezzo
CHOPIN	Etude
	Impromptu
	Ballade

II.

FRANCK	Prelude, Choral et Fugue

III.

GROVLEZ	Images:
	Les Marionettes
	Chanson du Chasseur
	Les Anes
	Petites Litanies de Jésus
DEBUSSY	Poissons d'or
RACHMANINOFF	Prelude
IRELAND	Ragamuffin
D'ALBERT	Gavotte

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At 8.15

PROGRAM

SCHUBERT - - - "Unfinished" Symphony

RUBIN GOLDMARK - - Negro Rhapsody

STRAUSS - Tone Poem, "Death and Transfiguration"

WAGNER - - - Overture, "Tannhaeuser"

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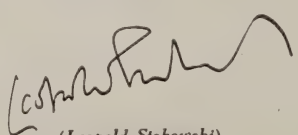
Certain features of its performance seemed to me particularly striking. I will not dwell upon its richness and depth of tone. That is at once apparent. But there is, in addition to this, a great increase in tonal variety. The differentiation between the various instruments—the flutes, clarinets, oboes and bassoons, for example—is clear and sharply defined. Their individual colors, their personal qualities, detach themselves from the background as lines and fields of color do in a tapestry.

I noticed also a great increase in tonal range. By that I mean that the orchestra can play much more softly than before, and so bring in one of the most beautiful elements in music—mystery. Similarly, one can play with far greater fullness of tone. But this is not all—every nuance, every degree lying between the extremes of loudness and softness in the tonal gamut are now made possible.

In the important matter of plasticity there is a very distinct gain. The melodic lines played individually by a variety of instruments are more elastic, and the interweaving of all these lines, which makes designs in tone like those of a picture or an oriental rug, have much greater freedom and plastic quality than before.

There is one effect achieved by this instrument which is very hard to describe. I will call it Tonal Perspective. It corresponds in music to what one sees in a picture in which the artist has portrayed large figures of men and women in the foreground, and behind them, a little smaller and fainter, some trees, and still farther off the silhouette of mountains, and finally in the background the vague and misty outlines of the clouds. There is something analogous to this in music, and this new instrument has gone far toward achieving it.

To me these gains in tonal variety and range, in plasticity and perspective are significant, especially from the orchestral standpoint, because they mean that the enormous variety of instrumental coloring and the infinite subtleties of combination which characterize the best performance of a symphony orchestra may now be better reproduced than ever before was possible.



(*Leopold Stokowski*)

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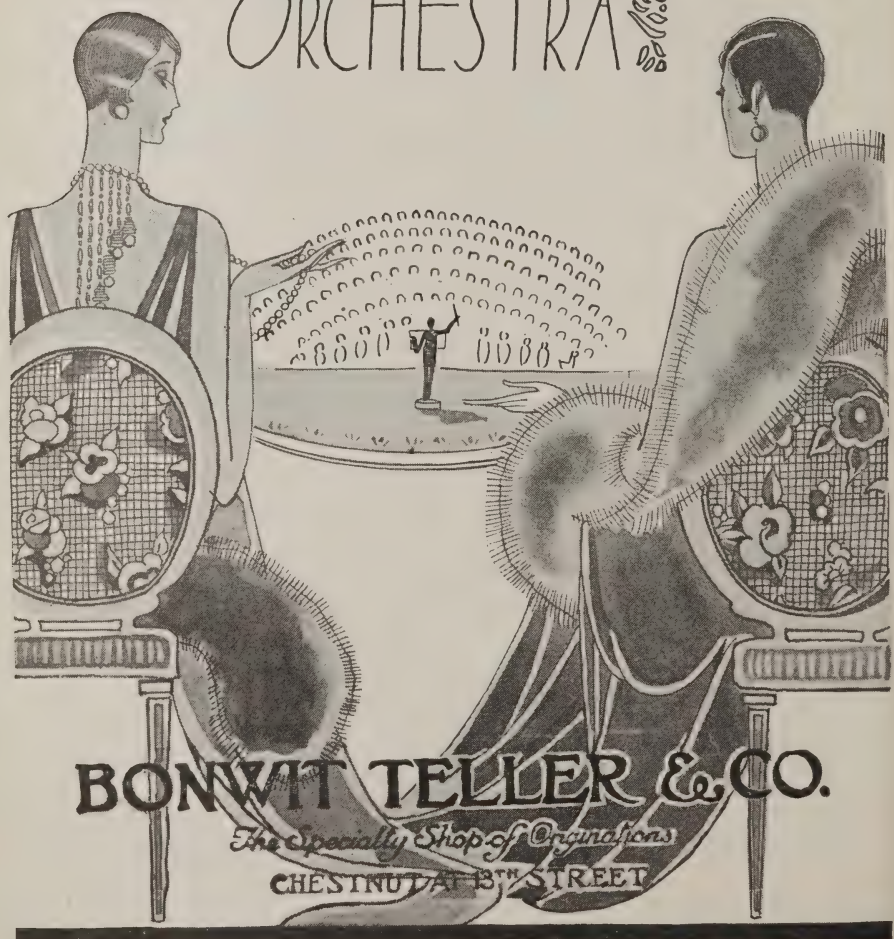
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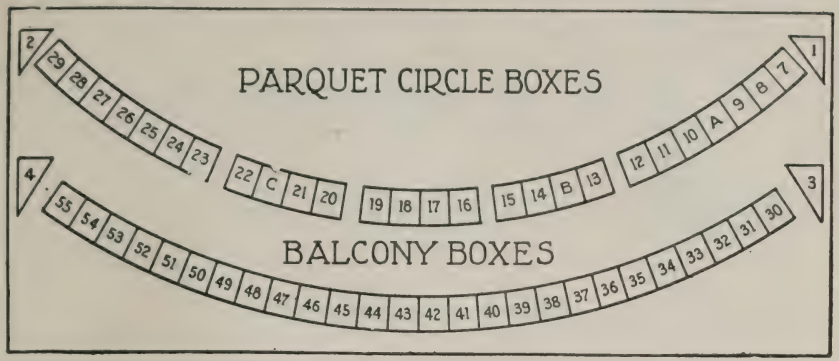
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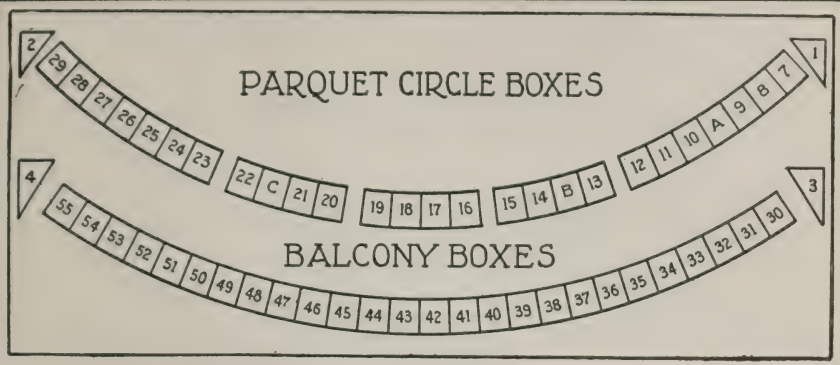
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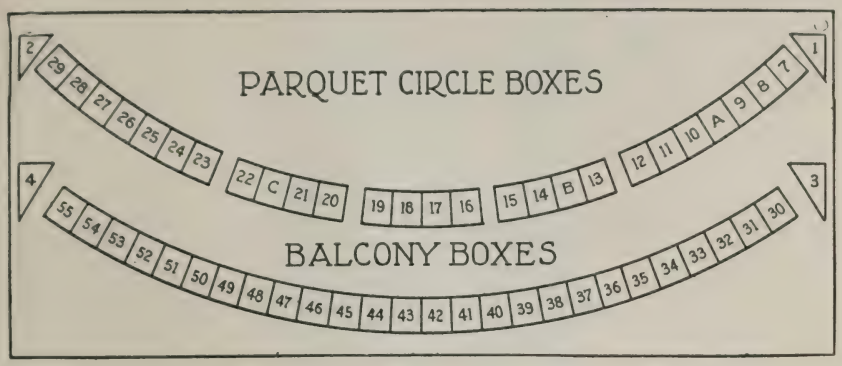
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PROGRAM

MIASKOWSKY — **Symphony No. 5, in D major**

I. Allegretto amabile
II. Lento (quasi Andante)
III. Scherzo: Allegro burlando
IV. Finale: Allegro risoluto e con brio

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Notes on the Program

By LAWRENCE GILMAN

Symphony No. 5, in D major, Op. 18.....Nicolas Miaskowsky

(Born at Novegeorgievsk, now in Poland, April 8 (20), 1881.)

Miaskowsky is one of those Russian composers of the so-called "third generation" (Glinka representing the first, and Tschaikowsky the second), whose work is comparatively little known outside of Russia. Miaskowsky is a year older than Strawinsky, and ten years older than Prokofieff, but those two very prominent contemporaries of his went out into the world and made international reputations, whereas Miaskowsky has remained at home, content to write music in comparative obscurity. But today he is regarded as the foremost symphonist in Russia.

Miaskowsky was the son of a general of engineers in the Russian army. He studied with Glière, Rimsky-Korsakow, and Liadow at the Petrograd Conservatory (1906-11). At the outbreak of the war he was mobilized, and fought on the Austrian front. In 1921 he was appointed Professor of Composition at the Moscow Conservatory.

Miaskowsky's attraction to the symphonic form [says his compatriot, Victor Belaiev]

"became evident early in his career, although he then busied himself with piano sonatas, songs, and various other smaller works. Besides these, he composed two symphonic poems, *Silence* (after Edgar A. Poe, 1909-11) and *Alastor* (after Shelley, 1912-14), and a symphonietta (1907-10, revised 1922). His eight symphonies are these: No. 1, in C minor (1908, revised 1922); No. 2, in F-sharp minor (1911); No. 3, in A minor (1913-14); No. 4, in E minor (1917); No. 5, in D major (1918); No. 6, in E-flat major (1922); No. 7, in B minor (1922); and No. 8 (1924). All these works are distinguished by outstanding qualities. Unfortunately, only four of them (the first, second, third and fifth symphonies) have been performed so far."[1]

Miaskowsky has been described as "neither objective nor philosophic":

"He stands between the opposed tendencies of Strawinsky and Scriabin. In form he is a classicist; the extreme dissonance of his work at times proceeds from a remorseless following out of broad formal lines of polyphonic construction without concession to minor detail; his form is not iconoclastic. Spiritually, he represents in music, contrasted with Strawinsky, what Dostoievsky, contrasted with Tchekov, does in Russian literature. Technically, Tschaikowsky and Rimsky-Korsakow are plainly among his ancestors; but he has a rich sense of orchestral dynamics quite his own, and his thematic matter is more subtle than either."

* * *

Miaskowsky's Fifth Symphony was composed in 1918, and was performed for the first time, from manuscript, at Moscow, on August 18, 1920, under the composer's baton. Its second Russian performance was by the "Persimphans," Moscow's famous "conductor-

[1] Mr. Belaiev wrote in the summer of 1924. Miaskowsky's Fourth, Sixth, Seventh and Eighth Symphonies were performed in Russia in the season of 1924-25.

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less orchestra," on September 25, 1922. On both occasions the Scherzo was repeated in response to the insistent applause of the audience. Its present performance is, we believe, the first in America.

It is said by Russians familiar with Miaskowsky's work as a whole, that this Fifth Symphony differs from his others in its "brighter and more optimistic atmosphere," and they apply to it the epithet "Apollonian." The first movement is for the most part cheerful in mood. It opens (*Allegretto amabile,* D major, 6-8) with a graceful subject—the chief theme of the movement—announced by the clarinet at the third measure over tremolos of the strings and an ostinato arpeggio figure of the 'cellos. After half a hundred measures based upon this theme, Miaskowsky brings forward his second subject, a sturdy A major theme in four-part harmony for the clarinets and bassoons, doubled by the divided violas and 'cellos (*L'istesso tempo, e poco pesante*). Its second member is a pianissimo staccato phrase for the bass clarinet, heard against tremolos of the low strings; and the clarinet interjects a subsidiary theme (*con agitazione*) which will be heard again in the working-out. There is a crescendo, and a fortissimo proclamation of the second theme by the full orchestra, followed by a *dolce* passage in which the oboe and clarinet play with the chief theme in imitation. The Development section (*Animando—Allegro tenebroso e con anima*) begins with a fugato on a phrase derived from the first theme, the second violins (*divisi* in octaves and with mutes) announcing the subject in a pianissimo of feathery lightness. The movement works up to a *fff* climax on the second subject, *Largamente ed espressivo.* The mood and pace of the opening return, and the movement ends tranquilly, with rustlings of the muted strings and antiphonal chords of the strings and horns, an alternation of D major and E-flat minor.

* * *

The second movement is a lullaby complicated by a fugato.

A descending tremolo passage for the violins *con sordini* (*Lento, quasi Andante,* B-flat minor, 4-4), the characteristic intervals of which have an important share in the development, introduces a berceuse for the oboe, accompanied by clarinet, English horn, and muted strings. The English horn, then the clarinet, repeat the first phrase of the introductory violin passage. The berceuse is interrupted by a fugato episode, which is developed with much contrapuntal richness and ingenuity. The movement comes to a climax on the descending phrase from the introductory subject of the strings. The muted violins, playing on the G string, in unison with a solo horn, remember the lullaby, while beneath their song a clarinet intones persistently the descending motive from the introduction. The music dissolves in harmonics and chords of the wood and horns, *pppp.*

* * *

The Scherzo, a movement of contagious humor and raciness, opens with a crescendo figure for the basses and bassoons, *Allegro*

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burlando, 2-4. A series of heavily accented chords for the strings, horns, and woodwind introduce the first theme, a rustic tune in G minor for the clarinet. The second subject, delivered by a solo oboe in C major, and in alternating triple and duple time, accompanied by pizzicati of the violins, is a Gallician folksong heard by the composer near Lemberg as he marched through the city with his battalion.

The Finale is in Rondo-Sonata form, on three themes. The first of these is heard at once (*Allegro risoluto e con brio,* 4-4, D major), an energetic subject for the violins in unison. The second is a broad cantilena for the strings alone in A major, which is rapidly worked up to a fortissimo passage for the full orchestra. The third is introduced by repeated F minor chords of the strings (without double-basses), against which two flutes, two oboes, and two clarinets in unison sing the declamatory theme. The climax of the movement, prepared by a crescendo, *molto largamente,* brings back the second theme of the first movement; and on this subject, proclaimed with all the resources of the orchestra, the symphony ends.

"Canticle of the Sun" (*Canticum fratris solis*), After St. Francis of Assisi: For Voice and Orchestra..Charles Martin Loeffler

(Born at Mulhouse, Alsace, January 30, 1861; now living in Medfield, Mass.)

This work was written for the occasion of the opening of the New Chamber Music Hall in the Library of Congress at Washington, presented to the nation by Mrs. F. S. Coolidge; and it was performed for the first time anywhere, on October 28 last, at the memorable "Library of Congress Festival of Chamber Music (Elizabeth Sprague Coolidge Foundation)," with Mme. Povla Frijsh singing the soprano part.

The text of Mr. Loeffler's composition is that famous hymn of St. Francis of Assisi which some have called "Canticle of the Sun," and some, "Hymn to the Sun," and others, "The Song of Brother Sun," or its equivalent, *Canticum Fratris Solis*—which is the title used by Loeffler for his musical setting. The hymn is a poetical rhapsody written in the Umbrian dialect, and Okey points out that it is more nearly akin to the formless inspiration of Walt Whitman than to any known metrical model.[2]

Mr. Loeffler has used for his setting a modernized Italian version by Gino Perera. Here is St. Francis' canticle in the English translation of Matthew Arnold:

O most high, almighty, good Lord God, to thee belong praise, glory, honor, and all blessing!

Praised be my Lord for our mother the earth, the which doth sustain us and keep us, and bringeth forth divers fruits, and flowers of many colors, and grass.

---

[2] Some scholars, as Ildebrando della Giovanna, dispute the genuineness of the poem; but its authenticity is granted by most critics.

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Praised be my Lord for our sister water, who is very serviceable unto us, and humble, and precious, and clean.

Praised be my Lord for our brother the wind, and for air and cloud, calms and all weather, by the which thou upholdest in life all creatures.

Praised be my Lord for our brother fire, through whom thou givest us light in the darkness; and he is bright, and pleasant, and very mighty, and strong.

Praised be my Lord for our sister, the death of the body, from whom no man escapeth. Woe to him who dieth in mortal sin! Blessed are they who are found walking by the most holy will, for the second death shall have no power to do them harm.

Praised be my Lord for all those who pardon one another for his love's sake, and who endure weakness and tribulation; blessed are they who peaceably shall endure, for thou, O most High, shalt give them a crown!

Praised be my Lord for our sister the moon, and for the stars, the which he has set clear and lovely in heaven.

Praised be my Lord God with all his creatures; and specially our brother the sun, who brings us the day, and who brings us the light; fair is he, and shining with a very great splendor: O Lord, he signifies to us thee!

Praise ye, and bless ye the Lord, and give thanks unto Him, and serve him with great humility.

* * *

It was in 1224 that Francis of Assisi, ill and heartbroken (as some declare) because "the coarse thumb of this world had smudged the purity of his ideal," returned to the hermitage of La Verna; it was then that his *via crucis* began. At the end of his forty days' Michaelmas fast, his spiritual anguish, so says the legend, "was sealed with the material wounds of Christ's passion." In the following summer he retired to a hut of reeds that Claire, "the faithful daughter of his soul," had prepared for him near St. Damian's; and there, "though he had been struck down with great infirmity [says the chronicle in the *Speculum Perfectionis*] he begun to sing the praises of the Lord which he had made concerning created things, and afterwards he made his fellows sing, so that he might forget the bitterness of his pains. And because he deemed and said that the sun is fairer than other created things, and is more often likened to our Lord, and that in Scripture the Lord Himself is called 'The Sun of Righteousness,' therefore giving that name to those Praises which he had made of the creatures of the Lord, what time the Lord did certify him of His kingdom, he called them 'The Song of Brother Sun.'"

Later, Francis went to Rieti for treatment of his failing sight; and there the surgeon drew a red-hot iron slowly across his face from ear to eyebrow, and bled him again and again. He was borne from place to place—"like a pageant of mortality," as Chesterton says. They carried him to Siena, to Nursia, to Cortona. Within sight of Assisi, he lay in the bishop's palace, and there, having entreated his physician to number his days, and "learning that Death threatened him so nearly," he added joyfully to his "Canticle of the Sun" the lines in praise of Sister Death. They bore him, finally, to his beloved

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Portiuncula—to St. Mary of the Little Portion—"that he might yield up the breath of life there where he had received the breath of grace."

At his own request he was lifted from his rude bed and stretched on the bare ground, clad only in his hairshirt. And for the men standing around him, Friar Leo and Brother Angelo and Bernard and Elias, "many memories must have gathered like ghosts in the twilight as the day wore on and darkness descended; and at last in the porches of the Portiuncula there was a sudden stillness, where all the brown figures stood like bronze statues, for the stopping of the great heart that had not broken till it held the world."

* * *

Mr. Loeffler had long intended, he tells us, to set to music the "Canticle of the Sun"; and when, about a year ago, Mrs. Coolidge invited him to compose something for the opening concert of her Washington Festival of Chamber Music, he suggested his plan to her, and won her hearty approval. Mr. Loeffler began to compose the music last January, and finished it during the summer. It was written for voice and chamber orchestra—three flutes, English horn, two horns in F, celesta, piano, two harps, organ and strings.

The composer uses definite liturgical motives. Thus we hear the *Deo gratias* in the flutes and English horn as the voice ascends to F-sharp on the word "benedizione" ("To Thee belong praise, glory, honor, and all blessing!"). As the singer praises that "Sister Death" whom Francis so joyfully hailed at the end ("Laudato sia, mio Signore, per sora nostra morte corporale, Dalla quale nessun uomo vivente puo scappare")—"our sister, the death of the body, from whom no man escapeth"—the English horn remembers the *Kyrie eleison,* as it does again at "nella tue santissime volantà," later in the same verse. And this verse is prefaced in the orchestra by an intoning of the Introit *Resurrexi,* for the basses, organ and piano. Throughout the work the influence of the old liturgical modes is apparent in the melodic and harmonic structure of the music.

* * *

The hymn is introduced by an instrumental prelude, *Andante con moto,* 5-4, with a phrase for muted 'cello solo, muted horn, and organ, over a pedal G-sharp of the basses, piano, and organ, joined in the next measure by the violins; and there is a subject for the flute that has significance in the development. The voice enters in an *Allegro moderato,* against the flute theme of the introduction.

The two harps, in four-part harmony, join in liquid praise of "our sister water." Harp glissandi, with tremolos of wood and strings, hymn "our brother the wind" (*Allegro*). There are glints from the celesta, piano, harps, and rapid woodwind figures for "our brother fire"; but we hear only the quiet of a gravely poignant cantilena for solo viola and other strings, with the *Kyrie eleison* on the English horn (*Andante mesto, quasi adagietto*), as the singer praises Sister Death.

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CHORAL GIVES BEST CONCERT OF ITS HISTORY. The program in content and in performance has never been surpassed in any past concerts of the Choral Society, and the orchestral numbers were an appropriate prelude to the fine choral program. The Norden orchestral number ("A Garden") made a favorable impression, as was shown by the outburst of enthusiastic applause with which it was received. The singing of the Society in the choral numbers was uniformly good in every respect, and extraordinarily impressive in the Bach and Dvorak works, and the laudatory comments heard after the concert were numerous and enthusiastic.—*Reading Tribune.*

The Reading Choral Society tonight offered a concert program which proved the musical treat of the season. The program as arranged conformed to the standards set for these concerts by Mr. Norden who makes a strong appeal to those who are lovers of a high type of choral works.—*Public Ledger, Philadelphia.*

The high standard set by the Reading Choral Society for several seasons was well maintained at the opening concert held in the Strand Theatre last night. A large audience greeted the singers and indicated their appreciation of the splendid performance by generous applause. Probably no previous concert exhibited so interesting a program. . . . Last night's concert was conclusive evidence of Mr. Norden's musicianship.—*Reading Times.*

With forty members of The Philadelphia Orchestra providing the instrumental setting, the Reading Choral Society's first concert tonight attracted a capacity house and enhanced the Society's reputation as a producer of high-class programs. The concert was the finest ever given by the organization, which numbered 155 voices at tonight's event.—*Philadelphia Inquirer.*

The Reading Choral Society, N. Lindsay Norden, Conductor, scored another triumph and added to its reputation as being one of the best trained singing organizations when it appeared before a large audience at its first concert. . . . Mr. Norden is deserving of much praise for his efforts. . . . One would indeed have to journey far to hear anything of its kind which would rival the wealth of music which was heard. . . . The most recent work of the Society's Conductor is a pastoral for orchestra, entitled, "A Garden"; it fairly sparkles with rich tone colorings, soft and velvety. The orchestra played in a beautiful manner, and Mr. Norden and musicians were generously applauded. The Reading soloists merited recognition during the rendition of Saint-Saëns' "The Heavens Declare." The wonderful balance again manifested itself in the imposing Bach Cantata, "Bide With Us." The choral singing rose to thrilling, dramatic heights in Dvorak's "Te Deum," and the chorale from the third act of Wagner's "Die Meistersinger." The orchestral work throughout these numbers was very impressive.—*Reading Eagle.*

A capacity audience greeted the singers and was enthusiastic over the program. The visiting musicians played as an overture "Sakuntala," by Goldmark, which was favorably received. The choral numbers were "Bide With Us" . . . and the finale to the third act of Wagner's opera, "Die Meistersinger." The latter number was heavy, but the members of the Choral responded with unusual ability in its rendition.—*Philadelphia Record.*

Another allegro, and a passage in alternating duple and triple rhythms, praises "sora Luna e le Stella," with a passage of brilliant beauty, *con intensita*, for the close of the lovely verse (. . . "in cielo le hai formate chiare, preziose e belle"—"which he has set clear and lovely in heaven").

The climax of the poem and of the music comes after the singer has praised "our brother the Sun, who brings us the day, and who brings us the light,"—after the rhapsodist has given us that final image of the gentle Saint transfigured by the radiance of his own spiritual dawn, standing bareheaded, facing the sun, giving thanks in his sublime humility. Here the music of Loeffler, too, is irradiated from within, as horns and organ, and finally the whole orchestra join in a superb outburst on the *Deo gratias*.

Perhaps we may fancy that we can still see Francis through this halo of music, his face lifted and his arms outstretched; "and about him was a burst of birds singing; and behind him was the break of day."

Symphonic Suite, "Scheherazade" (After "The Thousand and One Nights"), Op. 35.....Nicholas Rimsky-Korsakow

(Born at Tikhvin, in the Government of Novgorod, March 18, 1844; died at Petrograd, June 21, 1908.)

Performed in conjunction with a visual Clavilux setting composed and played by Thomas Wilfred

Mr. Thomas Wilfred, pioneer in the use of Light as a fine art and inventor of the Clavilux, has kindly supplied the following introductory comment upon this performance:

"As the combination of the art of sound and the art of light in the performance of Rimsky-Korsakow's *Scheherazade* by the Philadelphia Orchestra and the Clavilux is but an initial experiment, I feel it is necessary to outline, first, the principles followed, second, the visual composition itself, and third, the ideal conditions for this combination of one of the oldest art-forms we have with the youngest of them all.

"It has been generally but erroneously believed that a definite physical relation exists between sound and light vibrations, and that some day a certain color will be permanently assigned to every note in the musical scale. Fortunately this is not so; the physicist will quickly tell us why; but the apparent possibility has proved very tempting, especially to the musician. From Father Castel in the eighteenth century and Bishop and Rimington in the nineteenth, to a number of moderns, including Scriabin, this has been the case, and many 'color scales' and 'color octaves' have been worked out, no two of them alike.

"When I first compared Sound and Light in their use as mediums for emotional expression, I found that an art-form of Light needs three basic factors: Form, Color and Motion (corresponding to Melody, Harmony and Rhythm in music) and, as in other mobile

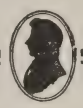
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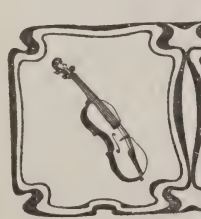
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visual forms of art, form and motion are the two most important. The name 'Mobile Color' attached to some of the early experiments with the art of Light is therefore misleading.

"The only way to combine the two art forms will be through the conceptions of the individual artists, as now a certain poem is given different musical settings by different composers with no restriction as to key and structure or even rhythm.

"Thus, in composing a visual setting for *Scheherazade* to be played on the Clavilux, I have been striving to create an atmosphere around each movement, and not by any means to follow the music measure for measure. In several passages a crescendo in the music is accompanied by a visual diminuendo, and certain abrupt changes in the music have no immediate corresponding changes in Light. It must be remembered that eye and ear are very different in the manner and tempo in which they record a succession of impressions.

"However, a number of motives will be found to correspond in sound and light and to recur together at times. Thus the visual theme of Scheherazade, its soft, changing outlines and opalescent colorings, will readily be recognized, as well as the stern, bloody motive of the Sultan, which appears in altered form, color, and motion throughout the composition.

* * *

I. The Sea and Sindbad's Ship

"The first movement begins, as in the music, with the motive of the Sultan, followed by that of Scheherazade. From then on a changing wave motive underlies all other developments throughout the movement. The double white crescent motive suggests vaguely in form the ship and its sails, and in its complex movement both the irregular pitching of the vessel and the steady indifferent rhythm of the oarsmen.

II. The Tale of the Kalender Prince

"The second movement is introduced by the Scheherazade motive. Then, with the bassoon solo, appears the Kalender theme, a series of ascending and conflicting spirals developing in slow and almost unbroken crescendo and accelerando to the climax.

III. The Young Prince and the Young Princess

"The basic visual theme in the third movement is an abstract treatment of forms and colors associated with an Oriental garden. Heavy writhing forms suggesting 'tree-ness' rather than trees, closing and opening for vistas of colorful flower suggestions, give to the eye an impression of being slowly transported through a forest-garden. A delicate motive of slender light-forms moving around each other appears from the shadows, in one passage faintly accompanied by the Scheherazade motive.

IV. Festival at Bagdad

"In the fourth movement the colorful Bagdad motive dominates, with its suggestion of fantastic towers and streets festooned with



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lanterns and jewels. Again the basic horizontal movement gives an impression of travelling, this time through the revelling city. Several dance themes are introduced, among them an elaboration on the slow theme from the third movement. Again comes the sea motive, this time dark and menacing with suggestions of breakers and cliffs, and after the crash the very motive of the revellers changes into seething green masses of water, the sea itself revelling, slowly giving way to the concluding Scheherazade motive.

* * *

"In conclusion, I should like to outline the ideal conditions under which this composition should be played:

"Imagine a vaulted hall with one single tier of seats ending abruptly before the large, deeply sunk orchestra pit from which the music rises unhindered and mysteriously, and in which is placed, with the Symphony orchestra, a corresponding orchestra of Clavilux instruments, grouped according to their nature and each played by an individual player, all hidden from view.

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"It is my hope that before long the first Temple of Sound and Light will rise in our country, which has seen the first significant struggles of those who have devoted their lives to the use of Light as a fine art."

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OCTOBER 9-16-23-30	OCTOBER 10-17-24-31	OCTOBER 26
NOVEMBER 6-13-20-27	NOVEMBER 7-14-21-28	NOVEMBER 9
DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
* Monday Afternoon	MAY 1	

LIST OF SOLOISTS FOR THE FRIDAY AND SATURDAY CONCERTS*

October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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WEDNESDAY and THURSDAY at 4.00 P. M.

OCTOBER 14-15	FEBRUARY 3-4
DECEMBER 9-10	APRIL 21-22

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BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, October 28, January 20, March 31.

PITTSBURGH (Syria Mosque)—Monday Evening, February 22.

DAYTON (Memorial Hall)—Tuesday Evening, February 23.

CHICAGO (Orchestra Hall)—Wednesday Evening, February 24.

TOLEDO (Rivoli Theatre)—Thursday Evening, February 25.

CLEVELAND (City Auditorium)—Friday Evening, February 26.

DETROIT (Masonic Hall)—Saturday Evening, February 27.

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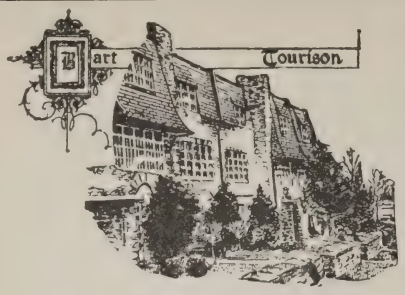
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by

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PROGRAM

BACH-LISZT	Fantasia and Fugue in G minor
LISZT	Sonata in B minor (In one movement)
CHOPIN	Nocturne in B major Scherzo in B minor
RACHMANINOFF	Prelude in G major
DVORSKY	The Sanctuary
DOHNANYI	Naila Valse

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PROGRAM

I.

BACH	Prelude
BRAHMS	Intermezzo
CHOPIN	Etude
	Impromptu
	Ballade

II.

FRANCK	Prelude, Choral et Fugue

III.

	Images:
GROVLEZ	Les Marionettes
	Chanson du Chasseur
	Les Anes
	Petites Litanies de Jésus
DEBUSSY	Poissons d'or
RACHMANINOFF	Prelude
IRELAND	Ragamuffin
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Stokowski and the Orthophonic

I have just been listening for the first time to the new Orthophonic talking machine, which in my opinion is a wonderful achievement, of deep significance to music and musicians.

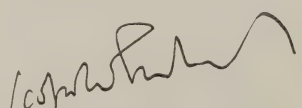
Certain features of its performance seemed to me particularly striking. I will not dwell upon its richness and depth of tone. That is at once apparent. But there is, in addition to this, a great increase in tonal variety. The differentiation between the various instruments—the flutes, clarinets, oboes and bassoons, for example—is clear and sharply defined. Their individual colors, their personal qualities, detach themselves from the background as lines and fields of color do in a tapestry.

I noticed also a great increase in tonal range. By that I mean that the orchestra can play much more softly than before, and so bring in one of the most beautiful elements in music—mystery. Similarly, one can play with far greater fullness of tone. But this is not all—every nuance, every degree lying between the extremes of loudness and softness in the tonal gamut are now made possible.

In the important matter of plasticity there is a very distinct gain. The melodic lines played individually by a variety of instruments are more elastic, and the interweaving of all these lines, which makes designs in tone like those of a picture or an oriental rug, have much greater freedom and plastic quality than before.

There is one effect achieved by this instrument which is very hard to describe. I will call it Tonal Perspective. It corresponds in music to what one sees in a picture in which the artist has portrayed large figures of men and women in the foreground, and behind them, a little smaller and fainter, some trees, and still farther off the silhouette of mountains, and finally in the background the vague and misty outlines of the clouds. There is something analogous to this in music, and this new instrument has gone far toward achieving it.

To me these gains in tonal variety and range, in plasticity and perspective are significant, especially from the orchestral standpoint, because they mean that the enormous variety of instrumental coloring and the infinite subtleties of combination which characterize the best performance of a symphony orchestra may now be better reproduced than ever before was possible.



(*Leopold Stokowski*)

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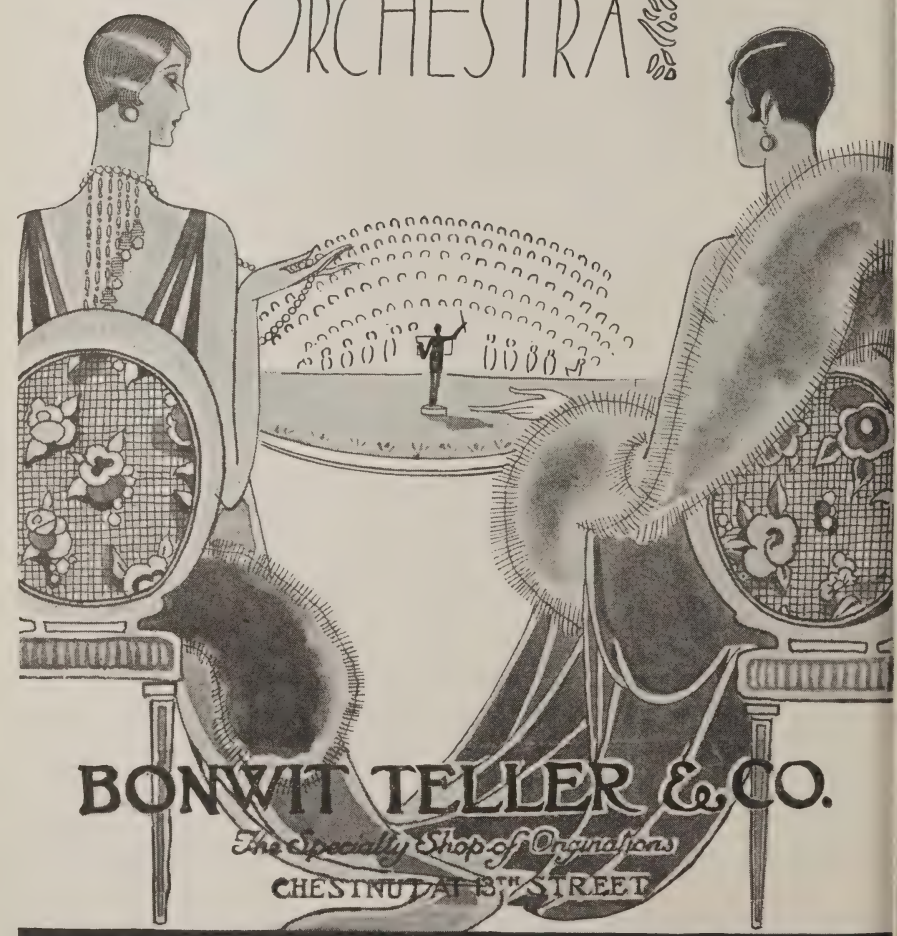
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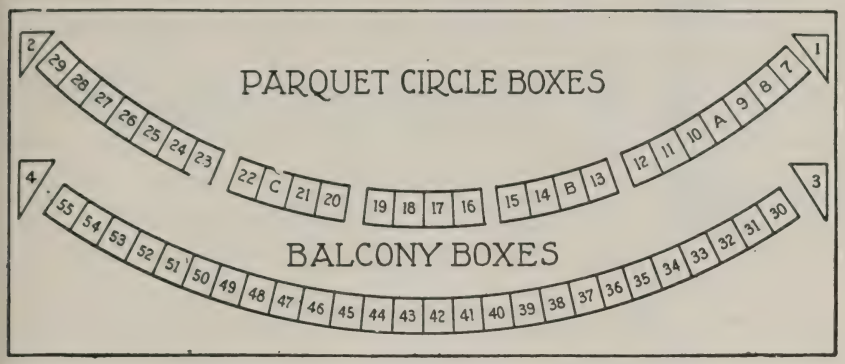
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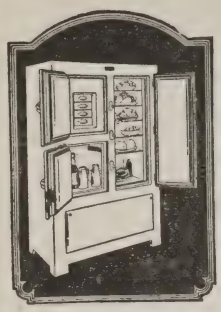
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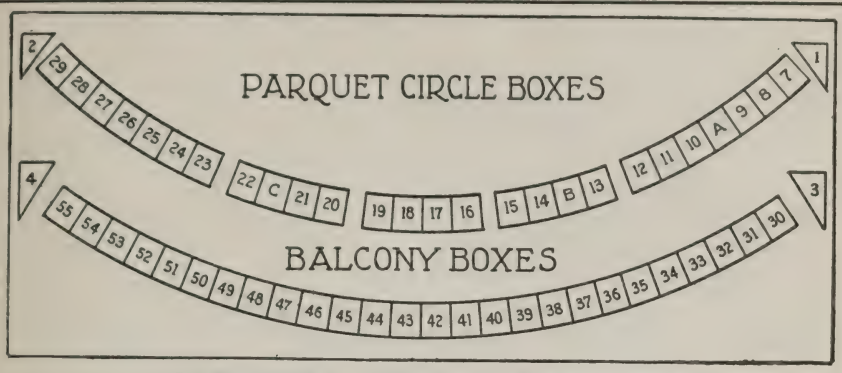
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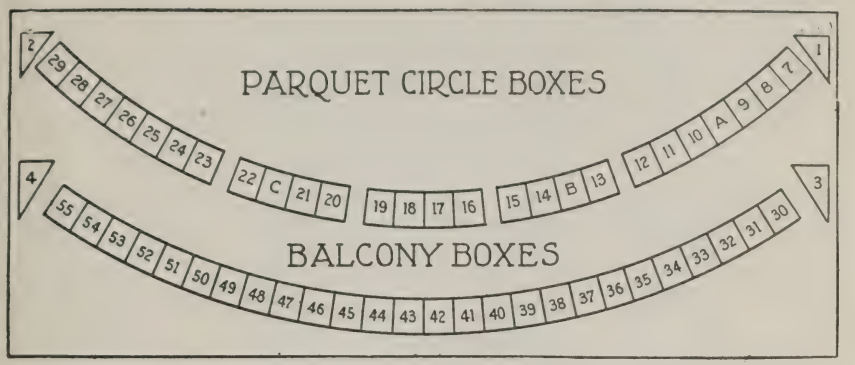
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Notes on the Program

By LAWRENCE GILMAN*

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

ONE puts aside the greater works of Wagner from time to time, becomes absorbed in this or that significant and expressive product of our own engrossing period. Perhaps we may even have moments when we ask ourselves, a bit impatiently, "What have we, with our new and congenial world of the *Sacre du Printemps* and *Petrouchka* and *Pierrot Lunaire*, and Bartok and Ravel and Bloch and Pizzetti and Honegger and the rest—a world that expresses us, a world that is our own—what have we to do with this romantic, nineteenth-century world of five-hour *Bühnenweihfestspiele*, of helmeted gods and redeeming heroines, of gossiping forest birds who fly by wire, of papier-maché dragons, of lovers who love and forget and love again by virtue of drugs from some epic pharmacy?

* * *

And then, some day, we hear again, perhaps after a lapse of years, *Götterdämmerung*, or *Siegfried*, or *Die Walküre*, or *Tristan*, and we know that we have fooled ourselves—that we have been consorting, after all, with the half-gods of music, impressive and potent and glamorous though they may be, while the Sovereign of them all, imperious as of old, is still secure upon his throne, half hidden in the swirling mists about his footstool, waiting for us to turn to him again, as he must have known that we would. We realize that, as Brünnhilde says so scornfully to the boastful Hagen, plotting Siegfried's murder, "One lightning-like glance of his eye would subdue thy bravest daring!"

We are very fine fellows indeed, we music-makers and music-lovers of today, with our undeluded, challenging brains and our swift, spare, vital, sensitive art; but one page from a score like *Götterdämmerung*—one gleam from that luminous, kindling, god-like eye, one sweeping gesture of that titanic arm, is enough to remind us who and what we are, and who is still lord of the tonal heavens, unvanquishable and secure.

* * *

We realize now, of course, that it is Wagner the musician who so triumphantly prevails. Wagner the inventor of "The Art-Work of the Future"; Wagner the theorist, philosopher, vegetarian, pamphleteer; Wagner the dramatist; Wagner the perpetrator of dubious German verse—this extraneous Wagner is inferior and negligible. Wagner the transcendent musician, the enchanting weaver of tones, the magician of sound, Wagner the incomparable tone-poet—this is the Wagner who still lives and reigns.

The abiding virtue of this wonderful music is the superb distinction of its ideas. What characterizes the greater Wagner, what makes him so irresistible and overwhelming, is that in every phase,

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whether he is aiming at beauty or at salience, at loveliness or at drastic harshness, he is always glowing, always aflame. His lips are perpetually touched with the burning coal.

He can write, when he chooses, with a wondrousness of beauty which turns the heart to water, for which there are no words. But in his major works, no matter what he is saying, he is always eloquent, always expressive, with that "completeness of statement" which, as Christopher Morley so happily said, means great literature. It also means great music. It sometimes seems as if the voice of this mortal and very human music-maker were the voice of elemental things themselves. This music of water and fire, earth and sky, and the deathless human heart, sounds as if it had always been—primordial, timeless. Swayed by it, one thinks of Charles Doughty's praise of the poetry of Chaucer: "It is as if his veins flowed from the island-wells of Nature herself."

* * *

"Parsifal": Prelude to Act I

Wagner himself has left us an explanation of the inner meaning of this Prelude. He wrote his commentary for a private performance of the Prelude in Munich, before King Ludwig II, in November, 1880.

The music of the Prelude, he says, speaks of Love, of Faith, of Hope.

"Love. Take my body, take my blood, for the sake of our love. Repeated more softly by angel's voices [this is the mystical opening theme of the Prelude, sometimes called the motive of the Eucharist, played in unison, at first without accompaniment, by the muted strings and woodwind. It is several times repeated, with and without accompaniment, and is followed by the theme of the Grail, heard from the trumpets and trombones, then from the woodwind. Its concluding phrase, the ascending progression of sixths, was borrowed by Wagner from the celebrated *Amen* of the Saxon liturgy, used in the Court Church at Dresden].

"Faith [continues Wagner]—promise of Redemption through Faith. Strong and firm does Faith reveal itself, elevated and resolute even in suffering [the theme of Faith, proclaimed with superb assurance by the brass, follows immediately the *pianissimo* repetition of the last phrase of the Grail theme by the woodwind]. In answer to the renewed promise, the voice of Faith sounds softly from eminent heights—as though borne on the wings of the snow-white dove—slowly descending, embracing with ever-increasing breath and fulness the heart of man, filling the world and the whole of nature with mightiest force, then, as though stilled to rest, glancing upward again toward the light of heaven.

"Then once more from the awe of solitude arises the lament of loving compassion, the agony, the holy sweat of the Mount of Olives, the divine suffering of Golgotha; the body blanches, the blood streams forth and glows now with the heavenly glow of blessing in the chalice, pouring forth on all that lives and languishes the gracious gift of Redemption through Love. For him we are prepared, for Amfortas, the sinful guardian of the shrine, who, with fearful rue for sin gnawing at his heart, must prostrate himself before the chastisement of the vision of the Grail."

This "lament of loving compassion" referred to by Wagner is introduced by a roll of the timpani and a tremolo of the basses. A phrase derived from the last two measures of the *Eucharist* theme becomes a plaint of haunting sadness. It is symbolical of the sacred spear that pierced the side of Christ and also caused Amfortas'

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unhealing wound. Out of this is developed the theme of *The Saviour's Lament;* and with this motive of infinite sorrow and compassion the Prelude reaches its climax, dying away to a *pianissimo* (in the concert version) on the theme of the Holy Grail. "Shall there be redemption from the devouring torments of the soul?" says Wagner's commentary. "Once again we hear the promise and—hope!"

"Lohengrin": Prelude to Act I

Wagner himself has left us his explanation of the poetic significance of the *Lohengrin* Prelude—music which, even in comparison with the work of his artistic maturity, when he had fully developed the subtler style of his "third period," still compels us to rank it with his consummate achievements as a tone-poet: music of radiant and exalted beauty.

Here is Wagner's description (somewhat condensed) of the imaginative conception that shaped its tonal form:

> Out of the clear, blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail.

Overture and Venusberg Music (Bacchanale) from "Tannhäuser"
(Paris Version)

Wagner arose from the heart-breaking task of completing *Tristan und Isolde* only to apply himself, scarcely a year later, to the formidable labor of reconstructing the entire first scene of *Tannhäuser,* in order to prepare his score for the Paris performance so handsomely ordered by Napoleon III (to oblige his friend the Princess Metternich; for to Napoleon, Wagner and his *Tannhäuser* were less than nothing. "Wagner? . . . *Tannhäuser?* I have never heard either name," he remarked to the Princess).

"You have perhaps never undergone such a trial of patience," wrote Liszt during the summer of 1860, when Wagner was "once more in the old Tannhäuser birth-throes," "as the rewriting and studying of this work, which to you is partly *'ein überwundener Standpunkt.'*" Wagner had, so far as his creative activities were concerned, put Tannhäuser out of his mind in 1845; yet now, fifteen years later, he took up again this early score, which he had transcended by a decade and a half of vigorous intellectual growth, and,

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moved by a veritable passion for perfection, remodelled an essential part of it in a spirit of unalloyed artistic enthusiasm.

* * *

It was an act of splendid supererogation. So far as the popular reception of the opera was concerned, it would have gone quite as well, even better, indeed, had the old version of the Venusberg scene been used. He gained no favor with the young gentlemen of the Paris Jockey Club by the change, because he merely antagonized them by putting in the wrong place the ballet that they required. It was an unheard of thing that the ballet should occur in any act but the second. The subscribers dined late, and did not reach the Opera House until the performance was half over. But Wagner was adamant; he would supply a ballet, if need be, but it must go in the opening scene. In carrying out this decision he had his labors and his pains for nothing—except that the world gained thereby a magnificent musical torso. For what did this insatiable lover of perfection set himself to accomplish? Not only the rewriting of the Bacchanale (there was a short one in the old version of *Tannhäuser*), but the remodelling of practically the entire scene between Tannhäuser and Venus—which was a wholly unnecessary thing to do, for it resulted merely in placing increased difficulties in the way of a good performance. The original version of that scene was easy, old-fashioned Wagner—the Wagner of 1845. The new music that he wrote for it in 1860-61 is the subtle, the exacting, the marvelous Wagner of *Tristan und Isolde* (blended with surprising anticipations of *Die Meistersinger, Götterdämmerung,* and even *Parsifal*).

* * *

Both the *Bacchanale* and the scene between Venus and Tannhäuser were greatly amplified; the former was increased from seven pages to twenty;[1] the latter from twenty-five to forty-eight: an addition to the original score of thirty-six pages. Throughout the seventy-odd pages which now comprise the *Bacchanale* and the first scene, there is scarcely a measure that has not undergone some transformation—harmonic, rhythmic or orchestral; and there is a liberal infusion of new matter.

For the Paris version, Wagner shortened the Overture. He omitted the last 154 measures, and ran the curtailed Overture directly into the revised Bacchanale, without pause (as in the concert version of the Overture and Bacchanale performed at this concert).

"A Siegfried Idyll"

Wagner married Cosima on August 25, 1870. Their son Siegfried had been born in June of the previous year. Cosima's thirty-third birthday fell on Christmas Day, 1870, and Wagner planned, in celebration of the day and in honor of his son, a piece for small orchestra to be played as a surprise to Cosima on Christmas morn-

[1] For the convenience of students who do not possess the orchestral scores, these comparisons are made to apply to the Novello and Durand editions of (respectively) the old and the new versions of the reductions for voice and piano.

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ing at their villa in Tribschen, on the Lake of Lucerne. He composed the music in November. It was written and rehearsed in secret. A diminutive orchestra assembled by Richter took their positions on the staircase of the villa, and at 7.30 A. M., Wagner, standing at the top of the stairs, led his players through the première of the exquisite aubade.

A facsimile of Wagner's manuscript has recently been published. The title-page bears this inscription, in Wagner's handwriting: *Tribschener Idyle, mit Fidi*[2] *Vogelgesang und Orange-Sonnenaufgang, als Symphonischer Geburtstaggruss Seiner Cosima dasgebracht von Ihren Richard, 1870.* The first page of the music is headed *Symphonie.*

* * *

Wagner had lost no secret of his magic when he wrote the *Siegfried Idyl* (he had traversed that year two acts of *Götterdämmerung,* and was at work on the scoring of *Siegfried*). For his thematic material he drew chiefly upon the third act of *Siegfried,* with the addition of the little cradle-song *Schlafe, Kindchen, Schlafe,* and some episodic matter. The flawless art with which he weaves this new fabric out of old colors and used patterns, turning what might have been a patchwork into a delicate marvel of homogeneity, is endlessly rewarding to the student.

An introduction of twenty-nine bars is developed from phrases of the "Peace" theme in the third act of *Siegfried*—that melody to which Brünnhilde sings the words, "Deathless was I, deathless am I." Beginning at the thirtieth measure this theme appears in its complete form, delivered by the strings. Its first six bars are identical with the form that it has in the music-drama; after that, Wagner treats it differently. We hear the "Slumber" motive on the flute; there is a passage of reiterated "ninth" chords played in triplet rhythm by the wind, with a descending figure in the strings; the clarinet meditates in a new and ingenuous melody, immediately followed by another fresh invention: a lovely phrase sung antiphonally by the various string choirs.

The violins have a soaring phrase that echoes a passage from the music accompanying Siegfried's first sight of the sleeping Brünnhilde, and this introduces the most impassioned theme in the *Idyl:* a new and ardent subject given by the first violins, *forte,* in which a characteristic effect is derived from the use of an augmented triad in the harmonization.

This leads directly into the charming cradle song, *Schlafe, Kindchen, Schlafe* (oboe), and then trills and arpeggios introduce in the wood-wind the "World's Treasure" motive from the love-scene of *Siegfried.* This, combined with the "Peace" theme, whips up the music to the first of its outbursts. We hear then on the horn the jubilant motive of "Love's Resolve" from the *Siegfried* love-duo, with reminiscences of the Bird Song. The buoyant triplet figure that, in the last act of the opera, accompanies Siegfried's

[2] Fidi was Wagner's pet name for his son.

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speech beginning, "A glorious flood surges about me," bears the music swiftly to its climax, in which there is a contrapuntal interweaving of four subjects: the "Peace" theme, the "Slumber" motive, the "World's Treasure" theme, and a variant of the last phrase of the cradle-song. The trumpet declaims, *forte,* the most joyous of the Forest Bird's phrases, and there is a dynamic transition, of almost Beethoven-like abruptness, to the tender mood and matter of the opening pages, with which the piece comes to an infinitely tranquil close.

Siegfried's Rhine-Journey, from "Götterdämmerung"

Siegfried has passed through Brünnhilde's guarding flames, has found the enchanted sleeper, has wakened her with the traditional kiss, and has dwelt with her for a while in her mountain retreat. Now Brünnhilde urges him forth to fresh exploits. They exchange vows, and Siegfried acquires from his bride that most irksome inhabitant of the Nibelungen zoo, the recalcitrant steed "Grane," in exchange for the curse-bearing Ring; whereupon the hero begins his Rhine journey, to experience more love, and black betrayal, and a murderous end. Brünnhilde watches from the cliff as Siegfried disappears down the mountainside. From afar in the valley comes the sound of his horn.

* * *

The concert version of this scene opens with the orchestral interlude that depicts the coming of the dawn after the portentous night in which the three Norns have played with the destinies of gods and men. There are few things more wonderful in all Wagner than this brief passage. The conciseness of it is extraordinary: in fifty measures the music lifts the sun above the mountain mists, paints in a few swift strokes two of the greatest figures in the world's mythology, and, in the course of achieving this feat, weaves for us a tonal pattern of overmastering beauty.

We hear first, on the trombones and tuba, the motive of Fate. Above it the 'cellos develop a melody long-breathed and contemplative. Horns in three-part harmony announce the noble transformation of Siegfried's call which limns the matured hero; and on the clarinet we hear that melody incredibly derived from almost the stalest and tritest of musical ornaments, the "turn," which Wagner has made into a thing of rapturous tenderness to characterize Brünnhilde the woman. The taking over of this theme by the violins, at their first entrance,—where the key changes from B-flat to E-flat—is one of those transporting moments that draw the erring back to Wagner. With this material, the tone-poet evokes his dawn and brings on his hero and heroine. The music skips the parting-scene between the lovers, and passes into the extended interlude, descriptive of Siegfried's journey up the Rhine, which connects the Prologue with Act I of *Götterdämmerung.* The excerpt ends with a crescendo based on the triplet figure from Siegfried's horn call.

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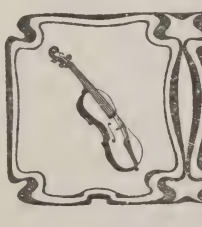
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Siegfried's Death, from "Götterdämmerung"

Siegfried is dead. Siegfried, luminous image of strength and valor, hero of heroes, descendant of gods, "treasure of the world": Siegfried, that "pard-like spirit, beautiful and swift," lies motionless upon his shield. To the stricken vassals and warriors gathered speechlessly about him in the darkening woods, it must have seemed as though, with the fall of the hero, the sun had been quenched forever, and the stars put out, if the point of a coward's spear could stretch this splendid lord of life supine among the shadows.

Night falls, and at a gesture from Gunther the men lift the shield with its incredible burden upon their shoulders and bear it in solemn procession over the heights, hidden at last by the mists that rise from the river, while the mightiest death-song ever chanted for god or mortal ascends from the instrumental choir of the tonal dramatist who brings the scene before us.

* * *

Wagner's titanic elegy reviews the tragic history of the Volsung race, now come to its end. One by one the great themes are passed in review before us, telling their story—the sorrows of the Volsungs, and their noble fortitude; the compassion of Sieglinde and the love between herself and Siegmund; the Sword; Siegfried the Volsung; Siegfried the Hero; the tenderness of the awakened Brünnhilde; Alberich's cry of triumph; the curse—"while around them the Death motive swirls and crashes like a black and devastating flood."

Closing Scene from "Götterdämmerung"

The dead body of Siegfried lies on its bier in the hall of the Gibichungs beside the Rhine. Gunther, too, is dead; and Hagen has been cowed by the threatening gesture of the dead Siegfried as he tries to seize the Ring from the hero's finger. At this juncture, Brünnhilde advances with tranquil majesty from the back. Quietude and revelation have clarified for her the whole vast tangle of fate and sin and tragedy that enmeshed them all. After long contemplation of Siegfried's body she turns to the awestruck men and women, and, in the words of Richard Aldrich,[3] "begins that great address, filled with lofty eloquence of grief, passion, solemn exaltation, the far-seeing vision of a prophetess and seer, that is the very climax and crown of the whole trilogy. . . . She rises to the supreme height of the grandeur of self-sacrifice. She tranquilly imputes their everlasting disgrace to the gods, who condemned Siegfried to the doom that should expiate their sins. He, truest of all, should betray her, that 'wise a woman should grow.' Her eloquence is the eloquence of a prophetess proclaiming a new day; and with solemn joy she joins her Siegfried on the funeral pyre to fulfil the last necessity which shall bring that day. Her sacrifice accomplishes the affirmation of her last words: that love is the one eternal and enduring good."

* * *

[3] In the best of the English Guides to *The Ring of the Nibelung* (Oliver Ditson Co., Boston, 1904).

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There is perhaps no greater miracle anywhere in Wagner than the way in which this music strikes from the start, and maintains throughout the whole wide-ranging score, the note of impending doom, of an intangible, cumulative dread; the sense of ineluctible catastrophe. From the rising of the curtain on the first scene, we are filled with the sense of a vast tragedy, more than human, moving by an inexorable march to an inescapable end. Even the lyric sunlight that plays upon some of the loveliest music of the score—the radiant, epic dawn of the love duo, the brilliant noontide of the "Rhine Journey"—are subtly shadowed with the grayness of advancing dusk.

* * *

And nowhere else has Wagner so perturbingly compassed sublimity. It issues in the brooding majesty of Brünnhilde's "Ruhe, ruhe, du Gott!" in the Closing Scene. Above all, it speaks from the scene of Siegfried's Death, that stupendous apotheosis which celebrates the passing of a demi-god—music in which all the threnodies that have ever been sung or written for the great spirits of this world are caught up and transfigured, and become as the proud mourning of heroes for the death of bright valor and beauty and noble strength.

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JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
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October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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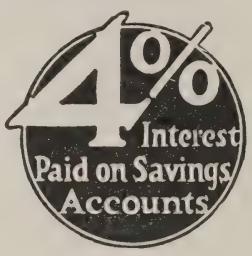
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Old Dances and Airs for the Lute (16th and 17th Centuries), Freely Transcribed for Orchestra by Ottorino Respighi (2nd Suite)

I. Laura Soave, Balleto con Gagliard, Saltarello e Canario (Fabrizio Caroso)
II. Danza Rustica (Giovanni Battista Besardo)
III. (a) Campanae Parisienses (Author Unknown)
(b) Aria (Marin Mersenne)
IV. Bergamasca (Bernardo Gianoncelli)

Symphonic Poem, "Pini di Roma" ("The Pines of Rome")

I. The Pines of the Villa Borghese
II. The Pines near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

This concert will end approximately at 4.00 P. M. on Friday and at 10.00 P. M. on Saturday and Monday.

OTTORINO RESPIGHI

Ottorino Respighi, the most discussed of living Italian composers, was born in Bologna in 1879, and much of his musical life has centered there. He was graduated from the Bologna Conservatory, his first opera was produced in that city, and he was a teacher in the school which he had attended as a young man. More recently, he has made his home in Rome, where he is Director of the St. Cecilia Academy, and his later work shows the influence of the Eternal City. He has put his love for Rome into two large orchestral works—"The Fountains of Rome," already familiar to American concert-goers, and "The Pines of Rome," which is to be heard here for the first time this season. Although first and foremost Italian, Respighi has traveled and played and conducted throughout Europe. He studied with Rimsky-Korsakow in Petrograd, and with Max Bruch in Berlin, and he has made frequent concert tours outside of Italy. Into his forty-six years, Respighi has crowded an imposing amount of work. He has completed a piano concerto, a work for violin and orchestra, an orchestral suite and the greater part of an opera in the past year, at the same time teaching, conducting and playing. The piano concerto will be heard here with the composer playing the solo.

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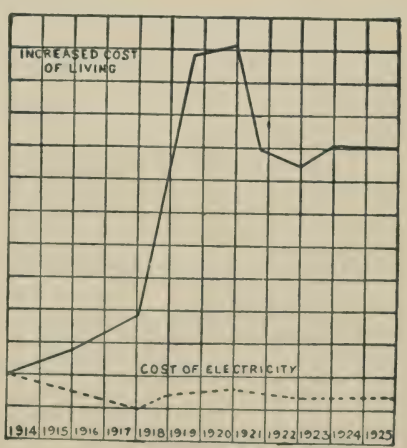
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HAYDN	Symphony No. 4, in D major ("The Clock")
RESPIGHI	"The Pines of Rome"
SIBELIUS	"The Swan of Tuonela"
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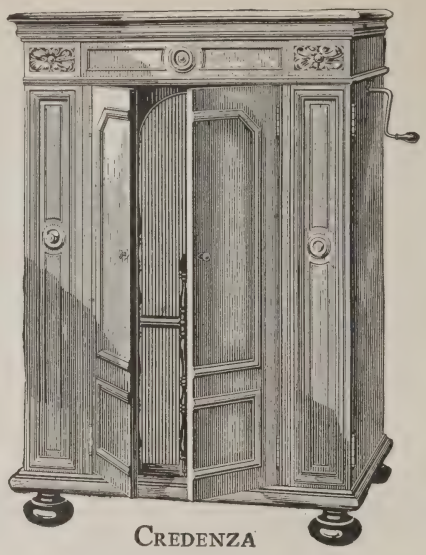
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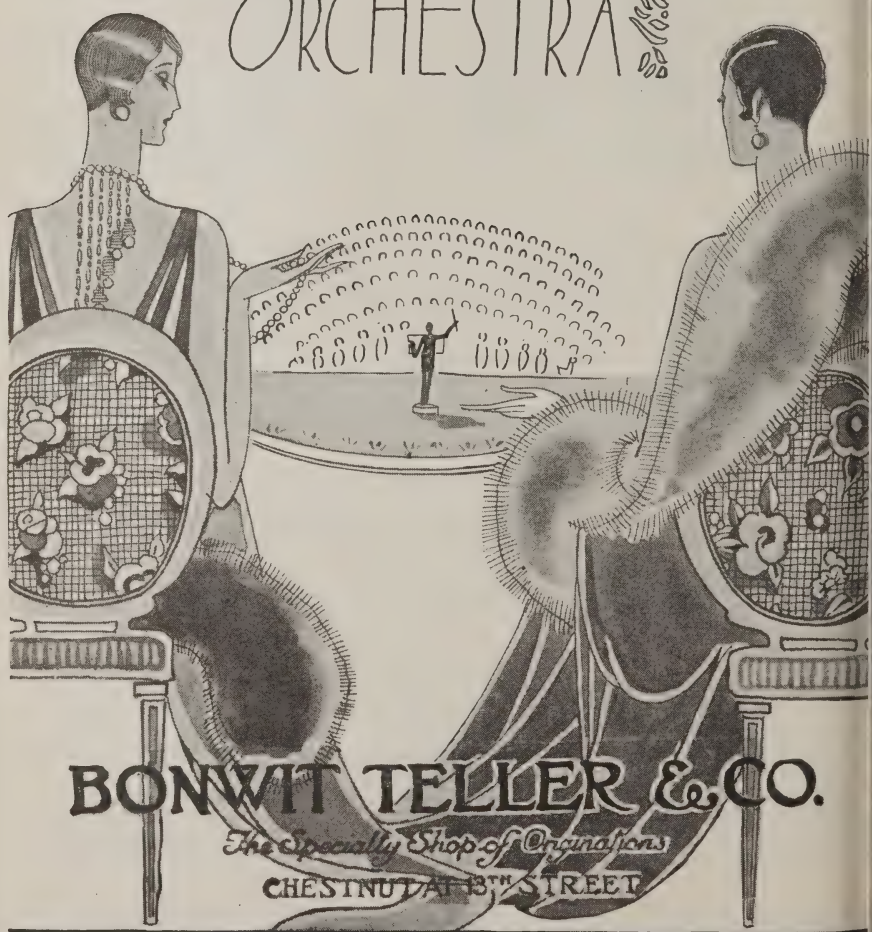
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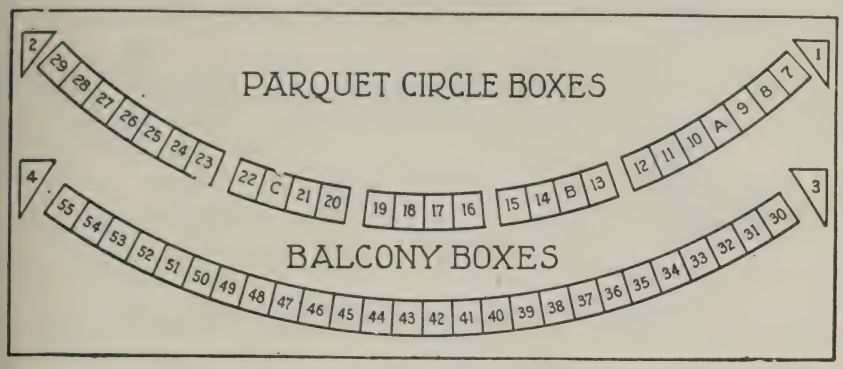
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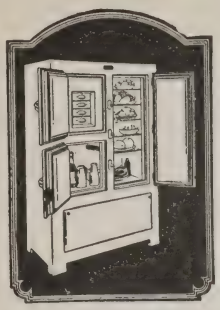
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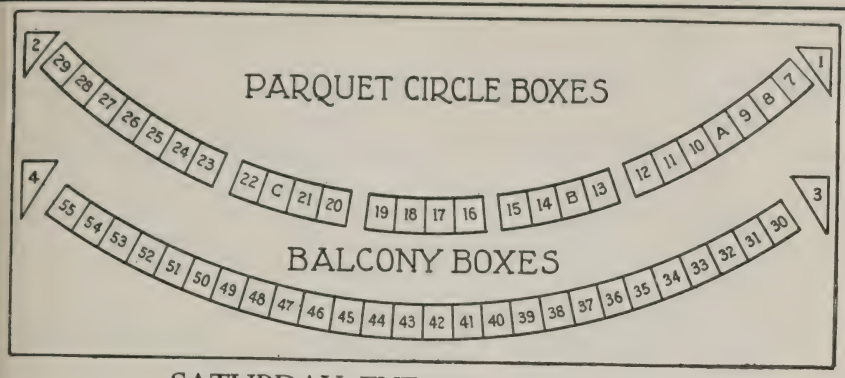
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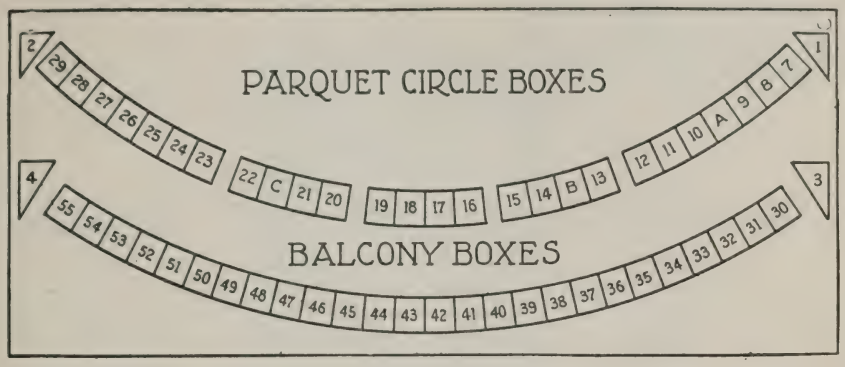
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PROGRAM

OTTORINO RESPIGHI

Concerto in the Mixolydian Mode, for Piano and Orchestra

I. Moderato
II. Lento
III. Allegro energico (Passacaglia)

OTTORINO RESPIGHI

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I. Laura Soave, Balletto con Gagliard, Saltarello e Canario (Fabrizio Caroso)
II. Danza Rustica (Giovanni Battista Besardo)
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(b) Aria (Marin Mersenne)
IV. Bergamasca (Bernardo Gianoncelli)

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Notes on the Program

By LAWRENCE GILMAN

OTTORINO RESPIGHI

(Born in Bologna, Italy, July 9, 1879.)

Ottorino Respighi, one of the most distinguished of the "Younger School" of Italian composers, widely known in America through his much-played symphonic poem, *Fontane di Roma,* is making his first visit to the United States.

Respighi as a youth studied at the Liceo Musicale in Bologna, composition with Guiseppe Martucci, violin with Federico Sardi; but before then he had been a pupil in music of his father. He was graduated from the Liceo in 1901, went to Russia and studied at Petrograd with Rimsky-Korsakow. Afterward, at Berlin, he was a pupil of Max Bruch. Returning to Italy, he became professor of composition at the Liceo in Bologna. In 1913 he was appointed professor of composition at the Royal Academy of Saint Cecelia in Rome.

* * *

The list of Respighi's compositions includes the following works:

Operas: *Re Enzo* (Bologna, 1905); *Semirama* (Bologna, 1910); *Maria Vittoria; Belfagor* (Milan, 1923). Ballets: *Scherzo veneziano* (Rome, 1920); and *La bella addormentata nel bosco,* after Perrault (Rome, 1922); Symphonic and other works: *Aretusa,* symphonic poem for Soprano and Orchestra (Bologna, 1911); *Sinfonia drammatica* (Rome, 1915);[1] *Fontane di Roma,* symphonic poem (Rome, 1917); *Ballata delle gnomidi,* symphonic poem (Rome, 1920); Gregorian Concerto for Violin and Orchestra (1922); *Primavera,* Cantata for Orchestra, Soli, and Chorus (Rome, 1923); suite for strings and organ; quartets in D major and D minor; a quintet; and smaller pieces for violin, piano and organ; transcriptions for orchestra of old dances and airs for the lute.

[1] Performed by the Philadelphia Orchestra, for the first time in America, February 29, 1924.

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Respighi's arrangement of piano pieces by Rossini, entitled *La boutique fantasque,* was produced as a ballet by the Diaghileff troupe in London, June 5, 1919, and has been frequently heard in America in a version for concert performance. His ballet after Cimarosa, *Le Astuzie femminili,* was danced by Pavlova in London, in June, 1920.

Guido M. Gatti, the distinguished Italian critic and patron-saint of the modernists of his country, groups Respighi among those contemporary Italian composers who are especially notable for their symphonic and chamber music; and he calls him a "master of symphonic style."

* * *

Concerto in the Mixolydian Mode, for Piano and Orchestra

Mr. Respighi sends the following information regarding his concerto, the score of which (still in manuscript) is not available as these notes are written:

"My concerto was composed last summer, and is still in manuscript. It is in three movements: (1) *Moderato;* (2) *Lento;* (3) *Allegro energico* (*Passacaglia*). The *Passacaglia* which constitutes the finale succeeds the second movement without interruption.

"The theme of the first movement is taken from a Gregorian chant. The words of this chant, *Omnes gentes plaudite manibus,* appear in the score as epigraph of the concerto."

* * *

The Mixolydian is the Seventh of the Ecclesiastical Modes (4th "Authentic"). Its final is G, and its semitones occur between the third and fourth and the sixth and seventh degrees: thus it corresponds to the scale of G major without the sharpened F. The mediæval theorists called it "Modus Angelicus." Rockstro thought that the finest use of the Mixolydian Mode in polyphonic music is in Palestrina's *Missa Dies sanctificatus.* In modern music, Debussy's

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Pelléas et Mélisande is full of examples of its use, as is Vaughan Williams' *Pastoral Symphony* (performed at these concerts last season—December 19-20, 1924).

* * *

The *Passacaglia,* or *Passecaille,* was an old Spanish or Italian dance form. Musicians understand by the term a piece constructed on a recurring bass theme. It was used as a variation form as early as the seventeenth century (as by Frescobaldi in 1614); but it is found more frequently in the music of the eighteenth century. The form is closely allied to that of the *chaconne* (or *ciacona*)—though on this matter the definitions of various musicologists and makers of dictionaries, ancient and modern, contradict one another with a vigor and positiveness that would cause the student's reason to totter on its throne if it were not so amusing. Albert Schweitzer, the admirable Bach scholar, observes, for example, that while the composer of a *chaconne* is privileged to introduce his theme in any voice, the writer of a *passacaglia* must—according to the strict rules of the game—confine his theme to the bass. Parry's definition is precisely the opposite; and the curious student might, for his entertainment, look up Mattheson and Walker on the subject.

Old Dances and Airs for the Lute (16th and 17th Centuries): Freely Transcribed for Orchestra by Ottorino Respighi

The lute, an exceedingly ancient instrument (representations of it are found on old Egyptian tombs), was a stringed instrument with a long neck and fretted fingerboard, the strings of which were plucked by the fingers. It was probably of Oriental origin, and was introduced into Western Europe at the time of the Crusades. It has been obsolete for many years, though there were publications for the instrument as late as the middle of the eighteenth century. Handel used a lute in his *Deidamia* (1741), and Bach not only employed one in the St. John Passion and in the *Trauerode,* but composed solo pieces for the instrument. Wagner's *Meistersinger* calls

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for a lute in the scene of Beckmesser's Serenade, but does not always get one.

The instruments of the lute family had a flat table or belly, and a vaulted, pear-shaped back consisting of narrow ribs glued together. The strings were of catgut, arranged in pairs and tuned in unison. Each string had its own name. There was no bridge. The number of strings varied at different periods, but there were usually six pairs of stopped strings, running over the fingerboard. Additional strings, diapason ones that were not stopped, were added later at the side of the fingerboard, and tuned from a separate peg-box. But the addition of these bass strings changed the character of the ordinary lute and made of it a Theorbo or an Arch-Lute. The method of tuning varied at different periods and in different countries. In the sixteenth century the most usual methods were *G-c-f-a-d'-g,* or *A-d-g-b-e'-a'*.

It was not an easy instrument to play. Mattheson remarked that a lutenist eighty years old had probably spent sixty in tuning his instrument, and that the cost (in Paris, at least) of keeping a horse or a lute was about the same.

There were famous lutemakers all over Europe in the heydey of the instrument, but the Italian lutenist, Vincenzo Galilei (*circa* 1533-1600) declared handsomely in his *Dialogo della Musica antica e della moderna* (1581) that the English makers were the best.

* * *

Respighi has transcribed for orchestra old dances and airs composed by Italian and French lutenists of the sixteenth and seventeenth centuries, and has published them in the form of two symphonic suites. The first of these, composed in 1918, has been frequently played in America. The second of the suites, performed at this concert, was composed in 1923, and the score was published in the following year. Respighi, according to a statement in the published score, has "respected all the harmonic characteristics appropriate to the period and character of this music, in which many things regarded by the grammarians as errors were done deliberately."


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Notes on the Program—Continued

I. Balletto con Gagliarda, Saltarello, e Canario: by Fabrizio Caroso.—Caroso was born at Sermoneta about 1531. He was the author of a famous treatise on the dance, *Il Ballarino*, published at Venice in 1581. Practically nothing else is known of him; and his age has been inferred only from the fact that a revised and enlarged edition of his book, entitled *Nobiltà di Dame*, published with new dances in 1605, contains a portrait of Caroso representing him at the age of seventy-four. He must have been a famous teacher of dances, for Torquato Tasso extolled him in a sonnet published in Caroso's book.

The ballet transcribed by Respighi was composed in honor of Madama Christena Lorena de Medici, Grand Duchess of Tuscany. Caroso da Sermoneta's original ballet, *Laura Soave*, appeared in the second book of the *Nobiltà di Dame*. Its linking of a Gagliarda with a Saltarello was in accordance with the custom of the period. In sixteenth century collections of dance-tunes the melodies generally consisted of two divisions, the first in common time, the second in triple time. The former bore the distinguishing name of the dance, while the latter was variously entitled "Nachtanz," or "Proportio," or "Saltarello." Thus in the Fitzwilliam Virginal Book there is a *Gagliarda Passamezzo* by Peter Philips consisting of ten 8-measure "divisions," the ninth of which is entitled "Saltarello." The Saltarello was always based on the tune of the first part of the dance, and was played in triple time with a strong accent on the first beat of each measure. This scheme was followed by Caroso da Sermoneta in his *Laura Soave*, the dance transcribed by Respighi. In Respighi's transcription the opening section is an Andantino in 2-4 time, followed by a Gagliarda (*Allegro marcato*, D major, 6-4). Then comes the Saltarello (in 3-8 time, *Lo stesso tempo)*; and this in turn is followed by a *Canario*—a short dance, analagous to the Gigue, which became very popular in the time of Louis XIV. The scoring is for 2 flutes, 2 oboes, 2 clarinets, 1 bassoon, 2 horns, clavicembalo (harpsichord) *à 4 mains*, harp, and strings.

II. Danza Rustica: by Giovanni Battista Besardo.—This composer, whose true name was Jean Baptiste Besard, was born at Besançon about 1567. He was a composer for and performer on the



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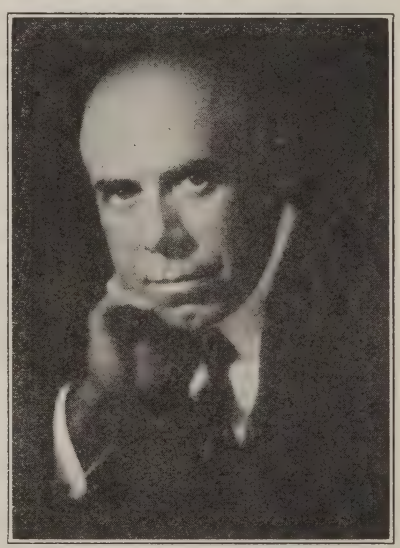
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lute, and published various works on the art of lute-playing (*Thesaurus Harmonicus:* arrangements for the lute, 1603; *Novus Partus* (1617, the same), and *Traité de Luth.* The "Rustic Dance" transcribed by Respighi is a *Branle de village,* an old round dance in moderate tempo and duple measure that was popular in sixteenth century France. Respighi's version is an Allegretto in 2-2 time, E major. It is scored for woodwind, horns, and trumpets [2] in pairs, strings, and clavicembalo for four-hands.

III. (a) CAMPANÆ PARISIENSES: (b) ARIA.—The third number of Respighi's suite is formed of two compositions. The first, *Campanæ parisienses,* is by an unknown author, transcribed by Besard for his *Novus Partus* (see above) as *Les cloches de Paris.* Respighi presents it as a movement in C major, 4-4 time, *Andante mosso.* The *Aria* which forms the middle section is attributed by Respighi to Marin Mersenne (Le Père Mersenne), a Franciscan monk born at Oize, France, September 8, 1588, died at Paris, September 1, 1648. He was one of the foremost musicologists of his time, and his voluminous writings—especially his famous *Harmonie universelle* (1636-37)—are invaluable mines of information concerning the music of the seventeenth century. He spent most of his life in Paris, where he was an associate of Descartes, Pascal (père), Roberval, and other savants of the period.

The *Aria* as used by Respighi is a *Largo espressivo* in 3-4 time. After it the bells of Paris are heard again, and close the movement. The scoring is for flutes, oboes, bassoons, and horns, in pairs; English horn, 1 trumpet, 3 trombones, celesta, harp, strings.

IV. BERGAMASCA: by Bernardo Gianoncelli.—This composer, known as "Bernardello," lived during the latter part of the fifteenth and the first half of the sixteenth centuries. Many of his compositions for the lute were published at Venice in 1650 by his widow, Lucrezia Gianoncelli. The Bergamasca is a lively old Italian dance in common time, which derived its name from Bergamo, the city of

[2] The trumpets are muted, in imitation of old cornets.

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Tasso and of Donizetti. The earliest known instrumental Bergamasca is said to be the one which appears in a sonata of Uccellini's, where it has the form of a succession of four notes (tonic, subdominant, dominant, tonic) used as a ground-bass. Respighi follows this design in his transcription of Bernardello's dance, which is a lusty Allegro in 2-2 time, built over a ground-bass which reiterates almost without change the tonic, subdominant, dominant, and tonic of the key of D major (except in a brief A major section, for oboes and bassoon alone). It is scored for woodwind, brass, harp, clavicembalo, timpani, and strings.

"Pini di Roma" ("The Pines of Rome"): Symphonic Poem for Orchestra

Mr. Respighi writes as follows concerning his newest symphonic work, *Pini di Roma,* which he composed as a companion-piece to his celebrated *Fontana di Roma:*

"The symphonic poem, *The Pines of Rome,* was composed in 1924, and performed for the first time at the Augusteum last season. While in his preceding work, *The Fountains of Rome,* the composer sought to reproduce by means of tone an impression of Nature, in *The Pines of Rome* he uses Nature as a point of departure in order to recall memories and visions. The century old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life."

* * *

Pini di Roma, which is in four connected sections (like *The Fountains of Rome*), is based upon this program, printed as preface to the score:

1. *The Pines of the Villa Borghese* [Allegretto vivace, 2-8]. Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of "Ring Around A-Rosy"; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—

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2. *The Pines Near a Catacomb* [Lento, 4-4; beginning with muted and divided strings, muted horns, *p.*]. We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

3. *The Pines of the Janiculum* [Lento, 4-4; piano cadenza; clarinet solo]. There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings [represented by a gramophone record of a nightingale's song, heard from the orchestra].

4. *The Pines of the Appian Way* [Tempo di marcia]. Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill.

* * *

The feature of this score is its use of a gramophone record—probably the first instance of the sort in symphonic music. The reader will have noted the last sentence in that paragraph of the foregoing synopsis which describes the third section of the work, *The Pines of the Janiculum:* "A nightingale sings." The "nightingale" is represented in the score by "No. R. 6105 of the 'Concert Record Gramophone.'" The bird's song occurs at the end of the movement. It is introduced by the clarinet melody heard at the beginning of the section. The gramophone song is accompanied by trills of the muted violins, *ppp,* harp notes, and a chord of the 'cellos and violas.

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October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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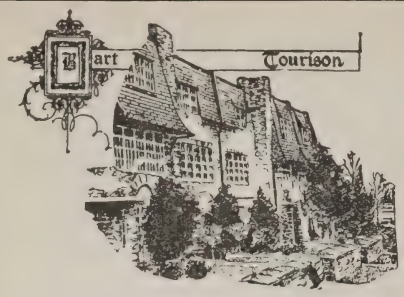
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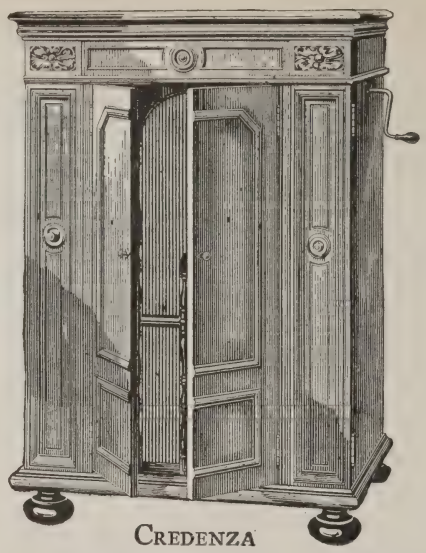
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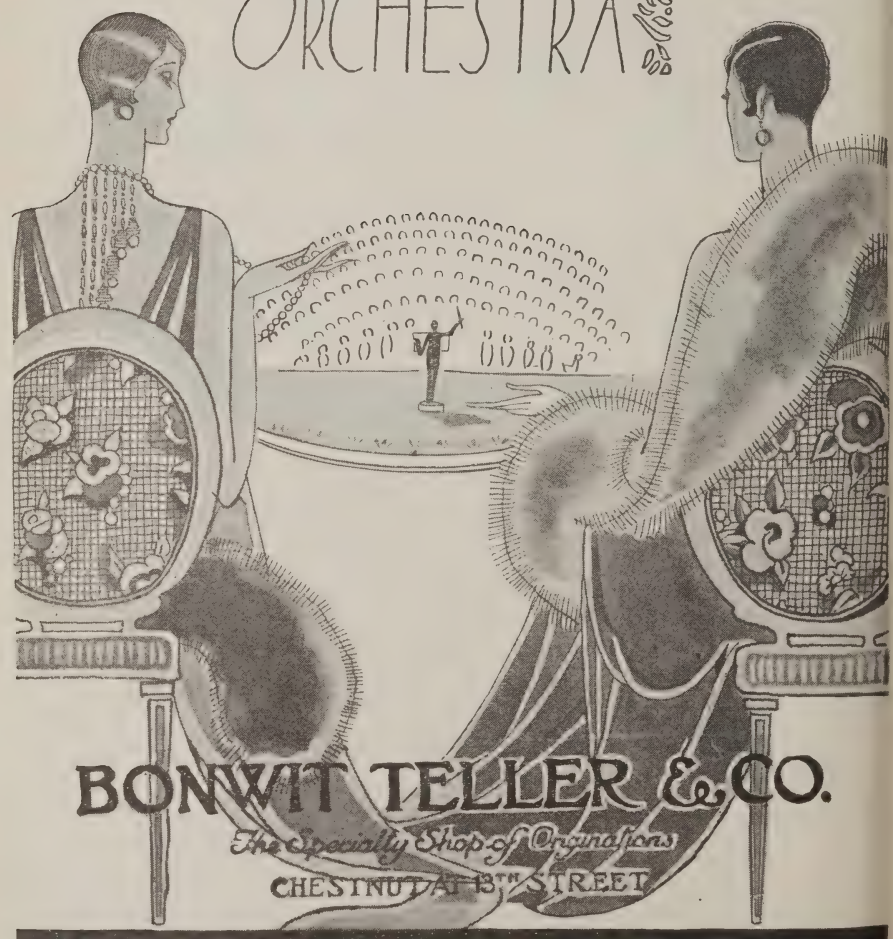
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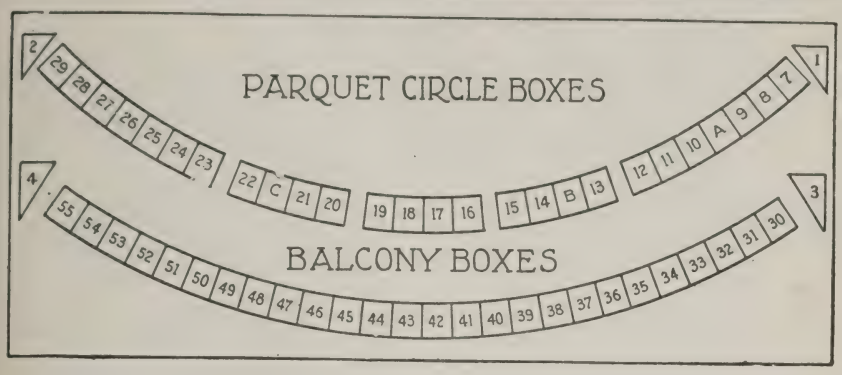
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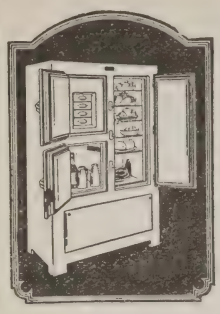
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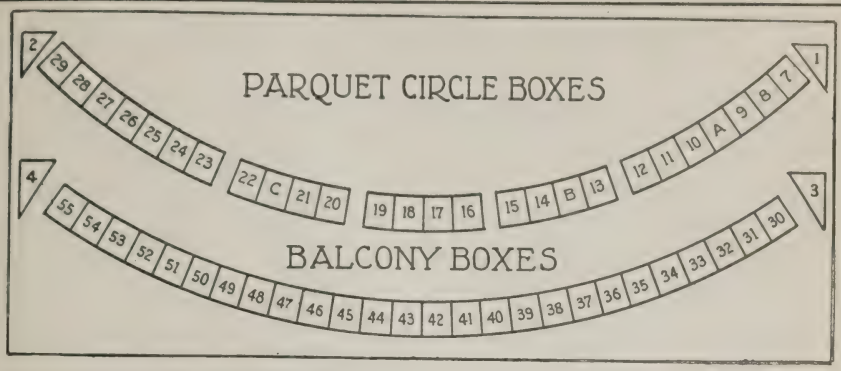
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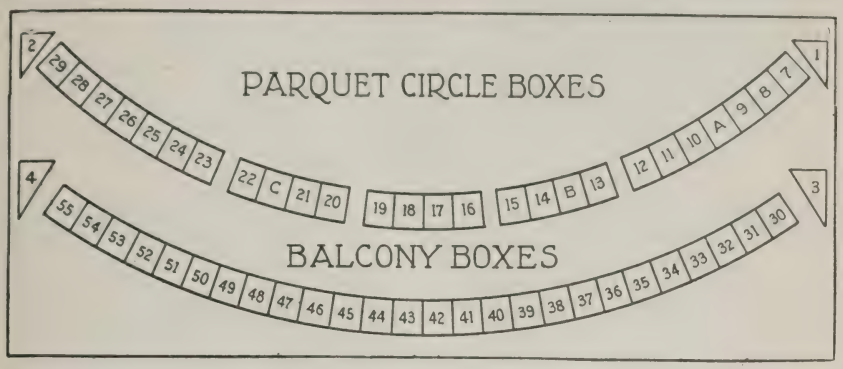
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BRAHMS — **Symphony No. 1, in C minor**

I. Un poco sostenuto. Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
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Notes on the Program

By LAWRENCE GILMAN

Overture to "Euryanthe".....Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

The brilliant and lamented William Foster Apthorp[1] once called the libretto of *Euryanthe* "the most deplorable that can be imagined." But Mr. Apthorp departed from the view of most commentators when he asserted somewhat impatiently that it was not alone the libretto of Helmine von Chezy which interfered with the viability of *Euryanthe*. "Weber," he declared, "betrayed something of the 'prentice hand in his recitatives, he did not fall easily and naturally into the vein, and gave little evidence of that dramatic power which he showed in his grand scenes in *Freischütz* and *Oberon*." But Mr. Apthorp excepted the superb, unfading Overture.

As to the much-berated libretto of Helmine von Chezy, Philip Spitta differs energetically from the traditional opinion. He insists that it is "on the whole a good, and, in some respects, an excellent libretto." He thinks it absurd to suppose that "a composer has no sort of responsibility with regard to the words he sets. 'Do you suppose that any proper composer will allow a libretto to be put into his hand like an apple?' are Weber's own words. It is, moreover, obvious that a libretto which satisfied a man of such high culture, and a composer of so eminently dramatic organization, could not have been utterly bad. . . . The characters are not the main attraction, they seem mere condensations of the poetry of the situation, and are carried along by the poetry of the scene, rather than work it out for themselves. *Euryanthe* is an epic procession, an enchanted panorama, representing the life of one special period, that of mediæval chivalry. Looked at from this point of view, it can be thoroughly enjoyed."

* * *

Since the significance of the *Euryanthe* Overture derives to some extent from the incidents of the drama, it may not be amiss to recall, as briefly and prayerfully as possible, the plot of the opera which was produced at Vienna, October 25, 1823.

Count Adolar de Nevers, extolling the charm and virtue of Euryanthe, his betrothed, is assured by a flagitious baritone, Count Lysiart,—who is not indifferent to the lady,—that he can demonstrate her frailty. The two worthies stake their possessions upon the outcome of this experiment.

Eglantine, the daughter of a rebel, has been given sanctuary by Euryanthe. This dark soul, who loves Adolar, contrives a plot for the undoing of her guileless rival. It appears that a mysterious female, Emma, sister of Adolar, having lost her lover in battle had killed herself by means of a poison ring. She inhabits a tomb in

[1] Editor of the Boston Symphony Orchestra's programme-books from 1892-1901. He died at Vevey, Switzerland, February 19, 1913.

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Euryanthe's garden; but her ghost walks, and, appearing to Adolar and Euryanthe, has made known the fact that she can find no peace until some innocently accused damsel shall have moistened the death-dealing ring with her tears. This information, which Euryanthe had promised Adolar not to divulge, she imprudently confides to Eglantine, who visits the tomb of the restless Emma, secures the ring, and turns it over to Lysiart, who in turn exhibits it triumphantly to Adolar as evidence, thereby winning his bet.

Having demonstrated her unfitness for society, Euryanthe is led into the wilderness by Adolar, who has determined to kill her. There they are attacked by a serpent, but Euryanthe flings herself between Adolar and the reptile. Adolar dispatches it, and, his heart softened, leaves Euryanthe to die at her leisure in the wilderness, or to win, if she can, the protection of Heaven. She is rescued by the King and his hunting-party, to whom she tells her story, and secures a promise of vindication.

Eglantine, about to be married to Lysiart, and believing her rival to be out of the way, divulges the plot, and is slain by Lysiart. Euryanthe enters; there are explanations and reconciliations. The ghost of Emma, her ring now bedewed by innocent lachrymations, falls peacefully asleep in her garden tomb.

* * *

The Overture, after an energetic and fiery opening (*Allegro marcato, con molto fuoco,* E-flat, 4-4), exhibits a theme for the brass and wood-wind derived from Adolar's "Ich bau' auf Gott und meine Euryanth' " in the first act. The first violins (*dolce,* B-flat major) propose as the second theme the thrice-familiar melody from Adolar's aria in the second act, "Wehen mir Lüfte Ruh'," sung to the words, "O Seligkeit, dich fass' ich kaum." After a climax, *sempre fortissimo,* followed by softly-sustained chords for horns and bassoons, there is a pause. Then comes the historic fifteen-measure *Largo*—that wonderful passage, astonishing in its harmonic modernity, for eight violins *con sordini,* with a tremolo of the violas, which Weber intended as an accompaniment to the disclosure on the stage of the following tableau: "The interior of Emma's tomb. A kneeling statue of her is beside the coffin, which is surmounted by a 12th-century *baldacchino* [canopy]. Euryanthe prays by the coffin, while the spirit of Emma hovers overhead. Eglantine looks on."

Consider, especially, the eighth measure, for a degree of harmonic audacity that must have been breath-taking to the audiences that heard it in 1823. Weber meant this passage to sound uncanny; you wonder if he suspected how beautiful it was in addition. To our ears, a century later, the strangeness has faded out of it, leaving only its sorrowful loveliness.

The development section of the Overture works out, in a fugato (*assai moderato*), an inversion of the theme of the wind instruments. In the recapitulation, the lyrical second theme is sung *fortissimo* by the full orchestra.

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Symphony in C minor, No. 1, Op. 68.....Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was middle-aged before this symphony was finished (though it had been maturing for a decade and a half). He completed it in September, 1876, when he was in his forty-fourth year. Its ripeness and its confident mastery are evident throughout. If Matthew Arnold had been as responsive to music as to poetry he would have hailed this symphony as an imposing manifestation of "the grand style." It is of course true, as Arnold said, that the presence or absence of the grand style "can only be spiritually ascertained." But if it is not in this symphony, it is nowhere in music. The work is what Arnold called "full-stored." "This fullness of thought, imagination, knowledge . . . makes it what it is: noble, but difficult and austere," he says somewhere, speaking of Milton's verse. The C minor Symphony seems less austere than it did in 1876, when a sapient critic discovered in it "a sullen asceticism." It seems, today, abounding in mellowness and humanity—an eloquent fusion of epic power and lyric tenderness.

The elder Henry James (a remarkable man and a writer of genius, strangely neglected) observed that "Tennyson commanded a style and a music adequate, we may think, for the great poems which he never wrote." The essential fact to remember and to celebrate about Brahms is that he possessed not only the mechanism of the grand style, but that he was able to exert it as a vehicle for ideas of authentic greatness; and he achieved this miracle with a continence, a sense of balance and proportion, an instinct for the larger contours as well as the finer adjustments of musical design, that were almost unerring.

* * *

From the first notes of this symphony we are aware of a great voice, uttering eloquent poetic speech. The momentous opening (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto,* 6-8) is among the memorable exordiums of music—a majestic upward sweep of the strings above a sombre throbbing of the basses and timpani.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical thinker of long vistas and grave meditations, the lyric poet of inexhaustible tenderness, the large-souled dreamer and humanist—the Brahms for whom the unavoidable epithet is "noble." How richly individual in feeling and expression is the whole of this *Andante sostenuto!* No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable—a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the attribute of "sublimity." Though perhaps "sublimity"—a shy bird, even on Olympus—is to be found not here, but elsewhere in this symphony.

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The third movement (the *Poco Allegretto e grazioso* which takes the place of the customary Scherzo) is beguiling in its own special loveliness; but the chief glory of the symphony is the Finale.

Here—if need be—is an appropriate resting-place for that diffident eagle among epithets, Sublimity. Here there is space and air and light to tempt its wings. The wonderful C-major song of the horn in the slow introduction of this movement (*Più Andante*, 4-4), heard through a vaporous tremolo of the muted strings above softly held trombone chords, persuaded William Foster Apthorp that the episode was suggested to Brahms by "the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland." This passage is interrupted by a foreshadowing of the majestic chorale (trombones and bassoons) which, at the climax of the movement, takes the breath with its startling grandeur. And then comes the chief theme of the Allegro—that sweeping and joyous tune of which even the loyal Miss Florence May says that it undoubtedly recalls to everyone who hears it the famous theme in the Finale of Beethoven's Ninth. Regarding this matter, however, Mr. Apthorp spoke sanely. "One cannot call it plagiarism," he remarked: "it is two men saying the same thing." He might have quoted the observation of Warburton: that "Dryden borrowed for want of leisure, and Pope for want of genius"; but he would certainly have pointed out that Brahms had plenty of both.

Of the culminating moment in the Finale—the mighty proclamation of the chorale in the coda—Professor Spalding says that "on hearing this, it always seems as if the heavens above us really opened." Even pedestrian and earth-bound imaginations will know what he means; though this overwhelming peroration may remind them rather of the magnificent affirmation of Jean Paul: "There will come a time when it shall be light; and when man shall awaken from his lofty dreams, and find his dreams still there, and that nothing has gone save his sleep."

"Oriente Immaginario": Three Studies for Small Orchestra, G. Francesco Malipiero

(Born at Venice, March 18, 1882; still living.)

Malipiero is one of the redoubtable Young Italian school,—an aesthetic rebel, a mystic, a poet and visionary. But though an ultra-modernist, he is to be carefully distinguished from the blatant futurists of Signor Marinetti's type. Malipiero is of the subtler and more fastidious clan of Casella, Respighi, Tommasini, Pizzetti, De Sabata.

The son of a pianist and grandson of a composer, Malipiero took up the violin at six, but longed to be a painter. As a young man he studied composition under Enrico Bossi at Venice; transcribed old scores by Monteverde, Scarlatti, Cavalli, and composed


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works which he has since repudiated. He followed Bossi to Bologna, and heard there in 1904 a performance of his first orchestral work, *Dai Sepolchri.* From 1906 to 1910, Malipiero "freed himself of the Wagnerian influence," married, heard in Germany music by Richard Strauss, composed an opera, symphonic works, chamber-music, songs. In 1913 he went to Paris, was introduced by Casella to Ravel, and steeped himself in music by Stravinsky, Debussy, Dukas. In January, 1914, he witnessed at Rome the failure of his opera *Canossa,* and returned to Venice.

Prevented by ill-health from taking part in the War, Malipiero was overwhelmed by the huge calamity, and by a tragedy that afflicted his private life. He composed under these influences the sombre and terrible *Pause del Silenzio,* to which "one is unable to listen without awe and horror," and the *Ditirambo tragico.*[2] In 1920 he won the $1,000 prize offered by Mrs. F. S. Coolidge for the best string quartet submitted in her annual competition for the Pittsfield Festival.

Malipiero has produced abundantly—operas, ballets, symphonic poems, suites, chamber-music, and the remarkable *Sette Canzoni,* "seven dramatic episodes," in which a new operatic form is foreshadowed.

* * *

Oriente immaginario, completed at Rome in the spring of 1920, published in the same year, bears the sub-title: "Three Studies for Small Orchestra." The work has no program. The composer wishes to have these pieces viewed as studies in instrumental color. He has said that, possessing a special interest in unusual combinations of instruments, he regards the orchestra "less as a means of presenting musical ideas than as an integral element in music itself. He is exploring, in common with many of his contemporaries, the possibilities of smaller instrumental combinations than those in ordinary use. That he should have selected for this purpose the idiom of an Orient that does not claim to be authentic is of relatively small importance. He considers that a composer is at liberty to pursue his instrumental studies in an imaginary East; for the geographical region selected by him is not that of conventional Orientalism."

* * *

It may be said that Malipiero in this score uses dance rhythms that do not disdain such associations; but he uses them as a pretext for unusual sonorities. Thus, in the first Study (*Leggermente mosso,* 2-4), the combination of the bass notes of the harp with those of the piano provides an unusual background for the wood-wind. This number is scored for flute, oboe, bassoon, harp, piano, strings, triangle, small drum, tambourine.

[2] Performed by the Philadelphia Orchestra, for the first time in America, in the season of 1919-20.



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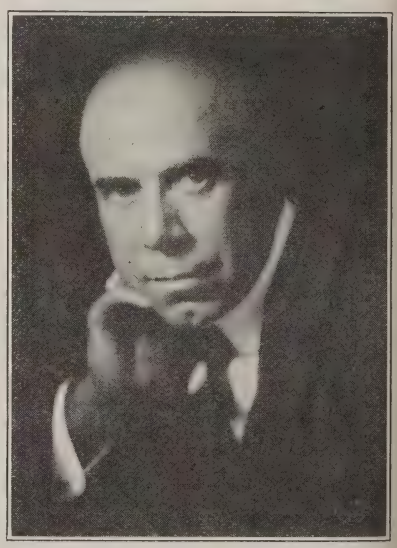
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In the second number (*Alquanto lento,* 3-4) the strings play "sul ponticello," while the oboe announces a somewhat meandering theme that ushers in a dance movement achieved with remarkable effects of instrumental color. This dance is scored for piccolo, oboe, bassoon, harp, piano, celeste, tambourine, strings.

The third dance (*Non troppo mosso; molto piu presto,* 2-4) begins in rather more conventional fashion, but has plenty of ingenious instrumental color. The percussion instruments contribute much to the general effect. Another feature of this movement is the use of repeated figures, both melodically and in the supporting voices. This movement is scored for piccolo, oboe, bassoon, piano, harp, celeste, xylophone, triangle, side drum, bass drum, tambourine, cymbals, castagnets, and strings.

* * *

Malipiero's more important works comprise the following: Stage works—*Elen e Fuldano* (1907-09; destroyed by the composer); *Canossa* (1914); *Schiavone* (destroyed); *Il Voto d'Amore* (ballet; destroyed by the composer); *Baruffe chiozzotte,* (musical comedy); *Il Sogno d'un Tramonto di Autonno* (tragic poem, on a text by d'Annunzio, 1913); *Pantea* ("symphonic mimodrama"); *Sette Canzoni* (seven dramatic episodes, the action of which occurs during the singing of seven songs—not by the singers, but by mimes: 1919); *La Mascherata delle Principesse Prigioniere* (ballet). For orchestra—*Dai Sepolchri,* suite (1904); *Dalle Alpi,* "Sinfonia degli Eroi" (1904—destroyed by the composer); *Sinfonia del Mare* (1905); *Sinfonia del Silenzio e della Morte* (1909); *Arione,* fantasia for orchestra with 'cello obbligato (1914); *Impressioni dal Vero* (three suites: Part I, 1910-11; Part II, 1914-15; Part III, 1921-22); *Pause del Silenzio* (1917); *Ditirambo Tragico* (1917); *Armenia* (a suite based on Armenian folk-songs); *Per una favola cavalleresca,* "illustrazioni sinfoniche" (1921).

Tone-Poem, "Don Juan" (After Nicolaus Lenau), Op. 20, Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna.)

The Don Juan of Strauss's music is the protagonist of a dramatic poem by Nicolaus Lenau, who was born in Hungary in the second year of the nineteenth century, came to the United States for a few months in 1832, went mad, and died near Vienna in 1850. He is responsible for having incited Richard Strauss to compose this second of his nine tone-poems. *Don Juan* dates from 1887-8. It was preceded by *Macbeth* (Op. 23), which, though revised in 1890 and published in 1891 with a later opus number than *Don Juan,* was composed in 1886-7.

Quotations from the poem are prefixed to Strauss's score. They comprise the following passages—speeches of the hero addressed to his brother Diego and to Marcello, his friend:[3]

[3] The English translation is by John P. Jackson.

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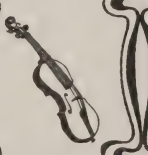
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O magic realm, illimited, eternal,
O gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

* * *

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip today is breath of spring:
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

* * *

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

* * *

Mr. Henry T. Finck, in his zestful Life of Strauss, recalls the fact that when Hans von Bülow, intending to perform *Don Juan,* wrote to the composer for details regarding its interpretation, Strauss complied; but at the same time he begged Bülow not to allow any thematic analysis to be inserted in the program-notes, but only the verses of Lenau that are printed on the first page of the score. "Thus did Strauss," remarks Mr. Finck, "endeavor to follow the good example of Liszt; but the commentators would not have it so. The best of them, Wilhelm Mauke, made an analysis of *Don Juan,* excellent from a technical point of view, but particularizing in such a way that the reader of his analysis who tries to keep it in mind while listening to the orchestra is apt to lose the charm of the music because he wastes most of his attention on the attempt to apply the 'clues' in their proper places—which was the reason why Wagner objected to Berlioz's *Romeo et Juliette* . . . and although Strauss had unmistakably indicated that he had in mind Lenau's poem, Mauke and other commentators introduce characters from Mozart's opera—Zerlina and Anna—as being illustrated by some of those motives."

* * *

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Notes on the Program—Continued

Lenau himself expounded the philosophy of his poem. "My *Don Juan,*" he said, "is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Thus it will be seen that Lenau and his interpreter Strauss are akin to Mr. Theodore Dreiser's Eugene Witla, to the Idas of Stephen Phillips' *Marpessa,* to the Michael Robartes of Mr. Yeats, to Rossetti, and to Plato—which is, it will be conceded, a varied family tree. For Lenau's Don Juan, like Idas and Eugene Witla, was "wounded with beauty"—that Ideal Beauty which has ever perturbed all poets and mystics of sensuous imagination. Also he was akin to Michael Robartes, who, in loving a woman, loved not really herself, but rather an immortal and transcendent beauty of which she was the momentary incarnation—

> When my arms press you round I press
> My heart upon the loveliness
> That has long faded from the world. . . .

And what is this, Lenau or Strauss might say to us, but a passion for that "divine beauty" of Plato, "pure and clear and unalloyed, not clogged with the pollutions of mortality and all the colors and vanities of human life"?

So, at the end of Strauss's tone-poem, after the incandescent ardors and excitements of the immemorial quest, bitterness and despair engulf the hero; and in that shuddering passage where the A minor chord of the wind and strings is pierced by the dissonant F of the trumpets, in that last desolate moment, Don Juan sees love "beautiful like the autumn evening, dumb like the autumn evening, fading like the autumn evening."

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OCTOBER 9-16-23-30	OCTOBER 10-17-24-31	OCTOBER 26
NOVEMBER 6-13-20-27	NOVEMBER 7-14-21-28	NOVEMBER 9
DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
* Monday Afternoon	MAY 1	

LIST OF SOLOISTS FOR THE FRIDAY AND SATURDAY CONCERTS*

October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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OCTOBER 14-15	FEBRUARY 3-4
DECEMBER 9-10	APRIL 21-22

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WASHINGTON (Auditorium)—Tuesday Afternoons, at 4.30, October 27, November 24, January 19, March 2-30.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, October 28, January 20, March 31.

PITTSBURGH (Syria Mosque)—Monday Evening, February 22.

DAYTON (Memorial Hall)—Tuesday Evening, February 23.

CHICAGO (Orchestra Hall)—Wednesday Evening, February 24.

TOLEDO (Rivoli Theatre)—Thursday Evening, February 25.

CLEVELAND (City Auditorium)—Friday Evening, February 26.

DETROIT (Masonic Hall)—Saturday Evening, February 27.

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III. Scherzo. Allegro non troppo, moderato assai
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ARTUR RODZINSKI, Conductor

Dr. Artur Rodzinski was born in 1893 in Spalato, Italy. When he was five years old his father, an army surgeon, was transferred to Lemberg, the capital of Galicia, where he had his early musical training. In compliance with his father's wish, he studied law at the University of Vienna and received the degree of doctor of law, but he never practiced. He became a student at the Academy of Music in Vienna, where he was a pupil of Marx and Schreker in composition and theory, Sauer and Lalevicz in piano, and Schalk in conducting. Together with Schreker he conducted the chorus of the Philharmonic Society of Vienna, which produced Berlioz's Grosse Totenmesse. His musical activities were interrupted by the war, and when Poland became a free country he enlisted in its army and was wounded. After the war was over Rodzinski conducted the opera in Lemberg for a short time, until he was appointed first conductor of the Warsaw Opera. The German, Italian, French, Russian and Polish schools found in him a congenial interpreter. Some international successes were produced by him in Warsaw long before they were presented in the larger cities. This was the case with "The Jewels of the Madonna," produced by Rodzinski four years before the Metropolitan Opera Company in New York, and Ravel's "L'heure Espagnole" one year before. Besides his activities with the opera, Rodzinski found time to conduct the concerts of the Philharmonic Orchestra in Warsaw and to appear as guest conductor in Krakov, Lemberg, Posen and Berlin. A meeting with Mr. Stokowski on his last trip abroad resulted in his coming to America and in an invitation to conduct the Philadelphia Orchestra. His first appearance before the Philadelphia public was as conductor of the Philharmonic Society on November 15th last.

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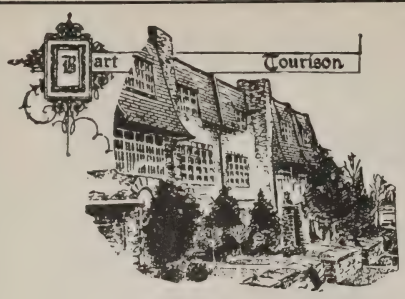
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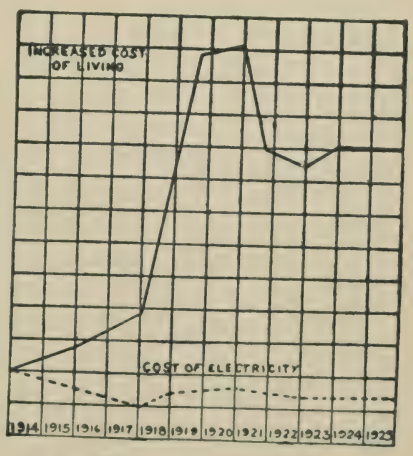
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PROGRAM

1. Chaconne - - - - Vitali

2. Sonata in C minor - - - Grieg
   Allegro molto ed appassionato
   Allegretto espressivo alla Romanza
   Allegro animato

3. Concerto, Opus 43 - - Cecil Burleigh
   Somberly, rather gruffly
   Chant
   Swiftly, savagely

4. a. Serenade du Tsigane - - Valdez
   b. Nodding Mandarins - - - Stoessel
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at 8.15 o'clock

PROGRAM

Egmont Overture, - - - *Beethoven*

Unfinished Symphony, - - - *Schubert*

I. Allegro moderato
II. Andante con moto

Concerto in G minor, for Violin, - - - *Bruch*

I. Prelude—Allegro moderato
II. Adagio
III. Finale—Allegro energico

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Marche Slav, - - - - *Tschaikowsky*

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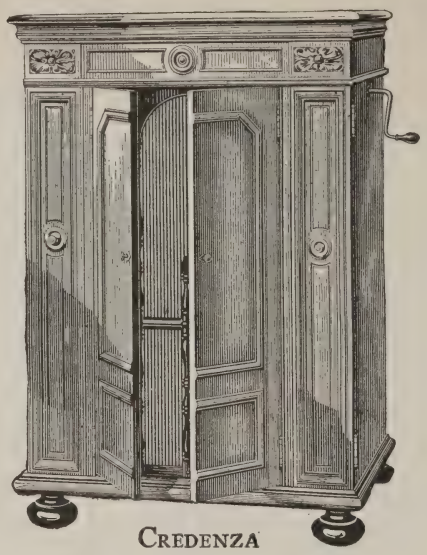
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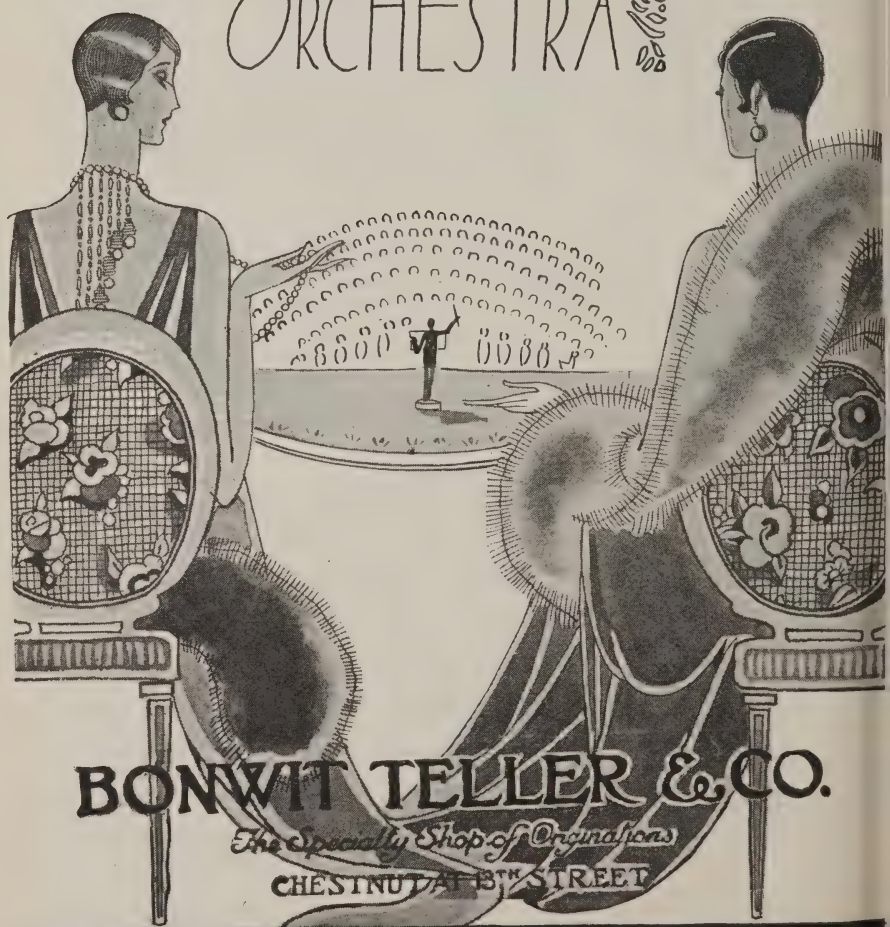
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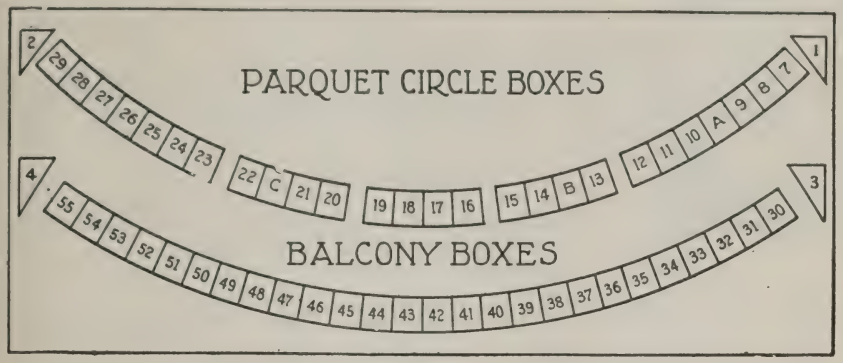
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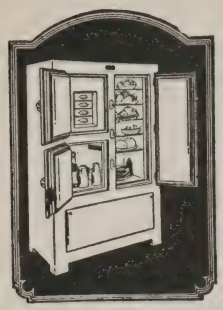
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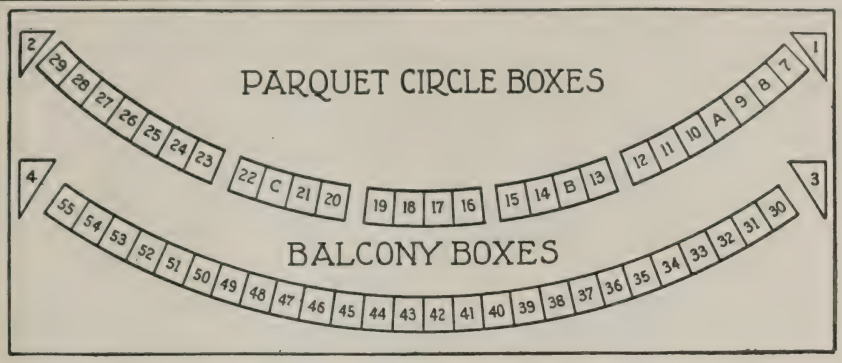
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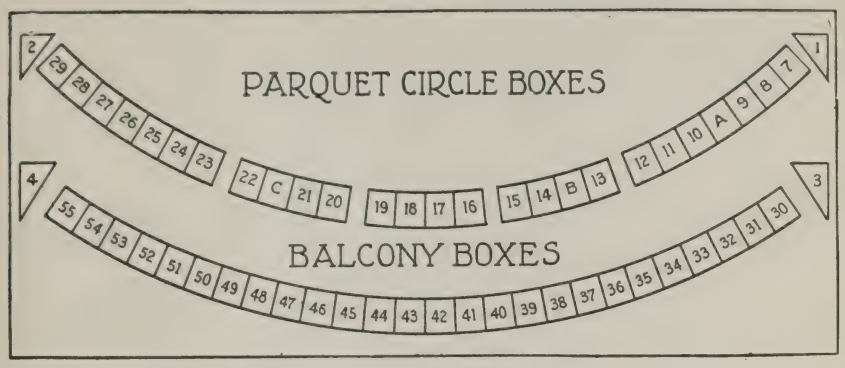
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PROGRAM

NOSKOWSKI — **Symphonic Poem, "The Steppe"**

KALINNIKOW — **Symphony No. 1, in G minor**

I. Allegro moderato
II. Andante commodamente
III. Scherzo. Allegro non troppo, moderato assai
IV. Finale. Allegro moderato. Allegro risoluto; maestoso

INTERMISSION
Of ten minutes' duration, at evening concert only.

RIMSKY-KORSAKOW — **"Le Coq d'Or"**

(a) Introduction
(b) Cortège de Noces

RAVEL — **"Ma Mere l'Oye"**

I. Pavane of the Sleeping Beauty
II. Hop-o'-My-Thumb
III. Laideronnette, Empress of the Pagodes
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Notes on the Program

By LAWRENCE GILMAN

ARTHUR RODZINSKI

Arthur Rodzinski was born in 1893 at Spalato, Italy, of Polish parents. His father, an army surgeon, was transferred to Lemberg, the capital of Galicia, when young Rodzinski was five years of age. His mother was a musician, and the youth imbibed from her his early interest in the art.

At Lemberg he pursued his studies in music, and then went to Vienna. Complying with his father's wish, he took up the study of law at the University of Vienna and received a degree; but he soon gave up the law and devoted himself entirely to music.

Entering the Academy of Music at Vienna, he studied composition and theory with Marx and Schreker, piano with Sauer and Lalewicz. Together with Schreker he conducted the chorus of the Philharmonic Society at Vienna, producing there Berlioz's *Requiem*.

On the outbreak of the war, Rodzinski was mobilized, and fought on all the European battle-fronts. When Poland became a free nation, he enlisted in its army, and was wounded.

At the close of the war, Rodzinski resumed his musical activities. After conducting the opera at Lemberg for a short term, he was appointed to the conductorship of the opera at Warsaw. There he produced many operas of the standard repertoire, German, Italian, French, Russian and Polish.

In addition to his activities as musical director of the Warsaw opera, Rodzinski conducted the concerts of the Warsaw Philharmonic Society, and appeared as guest conductor in Krakow, Lemberg, Posen, and in other cities of Europe. During Mr. Stokowski's last trip abroad, the two musicians met, and Rodzinski was persuaded by Mr. Stokowski to come to America. He made his first appearance as conductor in this country with the Philharmonic Society of Philadelphia, November 15, 1925.

"The Steppe," Symphonic Poem, Op. 66...Zygmunt Noskowski

(Born at Warsaw, May 2, 1846; died July 23, 1909.)

Noskowski was a pupil at Warsaw of Stanislaw Moniuszko. In 1873, after his invention of a musical notation for the blind, the Warsaw Musical Institute sent him to Berlin to study under Friedrich Kiel. There he brought out his first symphony. In 1876, he was appointed to the post of music director of the city of Constance. He returned to Warsaw in 1881, and became director of the Music Society. Seven years later he was appointed professor of theory at the Warsaw Conservatory of Music. After the death in 1895 of Zarzycki, director of the Conservatory, he succeeded him in that position. He was decorated by the Czar in 1896. In the later years of his life Noskowski conducted symphony concerts and performances of operas in his native city.

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Noskowski composed two symphonies; the first in A major (1873), the second (1903) entitled, *From Spring to Spring,* composed on a poetic scheme suggested by Polish customs; two symphonic poems in the form of concert overtures: *The Eye of the Sea,* and the work on this program. An orchestral work entitled, *From Life,* consisting of variations on a theme from Chopin's Prelude in A major, with a patriotic program; three stage works: *Livia Quintilla* (Lemberg, 1901); *The Verdict* (Warsaw, 1907); *Vengeance,* a musical comedy (Warsaw, 1909); a ballet entitled, *The Feast of Fire* (Warsaw, 1902); several cantatas; incidental music to Polish plays; chamber music, Polish dances, piano pieces, and songs. Noskowski also published two collections of folk melodies, and treatises on harmony and counterpoint.

* * *

The symphonic poem on this program is prefaced by the following explanatory note:

Hail to thee, majestic heath!
Let my song praise thee!

Once thy boundless stretches resounded with the trampling hoofs of steeds; and dolman sleeves of hussars flapped on their shoulders; there was the clanking of sabres in the distance. At times simple flute notes of shepherds, mingled with the yearning melodies of Cossack songs, traversed the air. Often resounded battle-cries and clashing of warriors' weapons.

Today, all is hushed in silence. Battles and contests are at an end, the foes are quiet in their graves. Thou alone, thou superb heath, hast remained unchanged, ever calm and beautiful![1]

* * *

The music consists of an *Andante* introduction, designed to suggest the majesty of the heath (horn theme), followed by a *Moderato marcato* section of vigorous and stressful character—an imaginative picture of the central portion of the foregoing program. The mood of the introduction returns, and ends the piece.

Symphony No. 1, in G minor.....Basil Sergeivich Kalinnikow

(Born January 13, 1866, at Woina (Orlow), Russia; died January 11, 1901, at Jalta, Crimea.)

Kalinnikow, the son of a Russian police official, began his education at the Orlowsky Seminary. He went to Moscow in his eighteenth year and entered the Music School of the Philharmonic Society as a pupil of Alexandrowitch Iljinsky and Paul Ivanowitch Blaramberg. He was graduated in 1892, and in the following year he was appointed to the post of second conductor at the Italian Opera in Moscow. But he soon developed tuberculosis, and was obliged to relinquish his position and seek a milder climate in the south of Russia. There he spent his last years in composition.

His best-known works are his two symphonies, in G minor and A major. In addition to these, he wrote two symphonic poems, *The Nymphs* and *Cedar and Palm;* an orchestral suite; two sym-

[1] English version by Philip Hale.

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phonic intermezzi; a ballad for solo voice, chorus and orchestra entitled, *Russalka;* a cantata, *St. John Chrysostom;* incidental music to Tolstoi's *Tsar Boris;* a string quartet, songs, and piano pieces.

* * *

His G minor Symphony, the work on this program, is the best known of his compositions. It was performed for the first time in 1897, at Kieff. The score was published in 1900.

The first movement (*Allegro moderato,* G minor, 2-2) derives chiefly from a theme of folk-song character, heard from the strings. The second subject is given to horns, violas, and 'cellos, with syncopated accompaniment for the wood-wind.

The second movement is an *Andante commodamente,* in E-flat major, 3/4 time. The English horn and violas sing the chief melody, after eleven measures of introduction for muted first violins and harp. There is a second melody in B (*un poco piu mosso*) for the oboe. The two themes are afterward combined.

The Scherzo (*Allegro non troppo,* C major, 3/4 time) presents the chief theme in the strings, with a continuing section for the wood-wind. The full orchestra, *fortissimo,* delivers the second theme in C major. The oboe has the theme of the trio, over a pedal-point of twenty-five bars for the 'cellos.

In the Finale (*Allegro moderato,* G major, 2/2 time), there is use of the material from the preceding movements. An imposing assertion by the brass of the chief theme of the Andante forms the climax and conclusion of this movement.

Excerpts from "Le Coq d'Or": (a) Introduction; (b) Wedding Procession.....Nicholas A. Rimsky-Korsakow

(Born at Tikhvan, in the Government of Novgorod, March 18, 1844; died at Petrograd, June 21, 1908.)

Le Coq d'Or ("The Golden Cockerel") was Rimsky-Korsakow's last opera. It was begun in the summer of 1906 and completed in 1907. A performance had been planned for that year, but the Government censor was unfavorably impressed by the vivacity with which Rimsky-Korsakow had apparently satirized monarchical institutions, and he forbade the production. Rimsky-Korsakow's death in 1908 was thought by some to have been hastened by the censor's prohibition of his opera. The ban was lifted in 1909, and on September 24th of that year the opera was performed for the first time at the Solodownikoff Theatre, Moscow. In the following year it was performed at Petrograd.

In 1912, Michel Fokine adapted the work as an opera-pantomime, despite the protest of Rimsky-Korsakow's family. It is in this arrangement, as a ballet-opera, that the work is familiar in America through performances at the Metropolitan Opera House, New York, where it was first given under the direction of Pierre Monteux on March 6, 1918. At that production the chief singers (who sang from their places in pews at either side of the stage), were Mme. Bar-



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rientos as the Queen, Mr. Didur as King Dodon, Mr. Diaz as the Astrologer. The pantomomists representing these parts were, respectively, Rosina Galli, Mr. Bolm, and Mr. Bonfiglio.

* * *

Rimsky-Korsakow's librettist, Vladimir Bielsky, based his text on the tale by Pushkin. Bielsky observes in his preface: "The purely human nature of Pushkin's *Golden Cockerel*—that instructive tragi-comedy of the unhappy consequences following upon mortal passions and weaknesses—permits us to place the plot in any region and in any period." Some have thought this a rather feeble attempt to fool the censor.

* * *

The plot of *Le Coq d'Or* is summarized as follows by Montagu-Nathan in his book on Rimsky-Korsakow:

"King Dodon takes counsel with his nobles in order to devise a means whereby the constant plotting of a neighboring hostile ruler may be frustrated. Ere a practicable scheme has been evolved, there enters an astrologer, who proffers a golden cockerel. With the bird watching over the city the king may sleep; danger will be sounded by a warning crow.

"At the cockerel's first alarm the king dispatches his two sons to lead his army; at the second he decides to betake himself to the field of battle. The first sight that meets his gaze is that of his two sons, who have done each other to death. At dawn he perceives a tent. Dodon and his general mistake this as belonging to the leader of the opposing army, but to their astonishment there emerges from it the lovely Queen of Shemakha. She completely infatuates and ruthlessly fools old Dodon, who finally asks her to share his throne. On their return in state to the capital, Dodon is reminded by the astrologer of his promised token of gratitude. The king, asking his price, is horrified by a demand for the person of his bride. Infuriated, he slays the astrologer. The queen deserts him and he is killed by the golden beak of the avenging cockerel. In a brief epilogue the astrologer returns to life and assures the spectators that only he and the queen are mortals; what they have witnessed is but a fantasy."

* * *

Excerpts from the opera were arranged as a concert suite "in accordance [so says a note in the score] with the composer's intentions, carried out by Alexander Glazounow and Maximilian Steinberg." The score of this concert version contains the following description of the movements:

I. King Dodon in His Palace.—This embodies the Introduction to the opera, and excerpts from the First Act, including Dodon's dream, which is interrupted by the crowing of the cock and the hasty departure of the princes for the field of battle.

II. King Dodon in the Field.—This movement comprises excerpts from the Second Act: In the pass, at night, among the dead; The entrance of Dodon's army; The King beside the bodies of his sons; The tent of the Queen of Shemakha, vaguely suggested through the darkness.

III. King Dodon and the Queen of Shemakha.—Further excerpts from the Second Act: The dance of the Queen with King Dodon; Entrance of the nuptial cortège; The departure.

IV. Wedding and Lamentable End of Dodon: This includes the following excerpts from the Third Act: Introduction; Wed-


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ding march; Attack of the Cockerel and death of Dodon; Orchestral postlude to the opera.

* * *

The excerpts performed at this concert comprise the Introduction to the opera and the Wedding Procession.

"Ma Mere l'Oye" ("Mother Goose"): Five Children's Pieces for Orchestra ..... Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, France, March 7, 1875; still living.)

Ravel's *Mother Goose* derives from Charles Perrault of seventeenth-century France (and certain of his imitators), rather than from Perrault's Massachusetts contemporary, the illustrious Mrs. Goose of Boston.[2] The *Cinq pièces enfantines* were conceived originally as four-hand piano pieces for the amusement of two children, Mimie and Jean Godebski (to whom they are dedicated). Ravel afterward scored them for orchestra, and they were performed as the accompaniment to a ballet at the Théâtre des Arts, January 21, 1912. The piano pieces date from 1908. The orchestral score was published four years later.

I. Pavane of the Sleeping Beauty

The Sleeping Beauty is, of course, the famous and fortunate lady who enjoyed a hundred-year sleep in a castle where she was sequestered by an impenetrable wood that sprang up and enclosed her, until she was disenchanted by the valorous prince who woke and wedded her.

The grave and stately movement of the pavane is initiated by the flute, against a counterpoint of the muted horn and violas, *pizzicato* and *con sordini* (*Lent*, 4-4). The Princess, probably weakened by her century of sleep, does not dance long; the piece ends at the twentieth measure.

II. Hop-o'-My-Thumb

At the head of this section of his score Ravel quotes a passage from Perrault's tale:

> He believed that he would have no difficulty in finding his way by means of the bread-crumbs which he had strewn wherever he had passed; but he was greatly surprised when he could not find a single crumb; the birds had come and eaten them all.

After three introductory measures for muted violins (*Très modéré*, 2-4, 3-4, 4-4), the oboe sings the pensive theme, the violins accompanying it in thirds. Violin harmonics, flute, and piccolo suggest the twittering birds.

III. Laideronnette, Empress of the Pagodes

In the Countess d'Aulnoy's fairy tale, *Serpentin Vert*, the Princess Laideronnette was condemned by the curse of a depraved

---

[2] Thomas Fleet, who was married by Cotton Mather on June 8, 1715, to Elizabeth Goose, eldest daughter of the celebrated spinner of nursery rhymes, printed in 1719 the edifying ditties that his mother-in-law had sung for the diversion of his small son. They were issued under the title: *Songs for the Nursery; or, Mother Goose's Melodies for Children* ("Price, two coppers"). Perrault's *Contes de ma Mère l'Oye* were published in 1697.

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Lever du Jour—Pantomime—Danse Générale

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witch to endure from her cradle the burden of an atrocious ugliness; and so it was only natural that Laideronnette, when she became of voting age, determined to seclude herself in a distant castle where she would never be stared at. She encountered in the adjacent forest a gigantic green serpent, who boasted to her of an earlier condition of pulchritude, and with whom Laideronnette made a sea voyage in a frail craft that was wrecked on the shore of a country where dwelt the expensive race of Pagodes—apparently the *nouveaux-riches* of Fairyland: diminutive creatures with bodies made of jewels, crystal, porcelain and other high-priced substances. Their mysterious king was really the Green Snake, who, like Laideronnette, had been bewitched by the sorceress. Of course they were both, in due time, restored to their true forms, with a royal wedding in prospect.

The following passage from Mme. d'Aulnoy's tale is printed in Ravel's score:

She disrobed and entered the bath. At once the pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their size.

This movement is in march rhythm (2-4). The piccolo, in the ninth measure, announces a theme in sixteenth and eighth notes. There is a second subject, for the oboe, which is a kind of rhythmic and melodic inversion of the first; and a third subject for horns, wood-wind, celesta, and harp, in unison and octaves.

The movement ends on an iridescent chord for the full orchestra in which all the notes of the pentatonic scale of F-sharp major are sounded together, *fortissimo*.

IV. Conversations of Beauty and the Beast

The culmination of the ancient and improving tale of the self-sacrificing Beauty and the kindly Beast is indicated by the following dialogue quoted in Ravel's score, and credited to Mme. Leprince de Beaumont:

"When I think of your kindness, you seem to me less ugly."

"Oh, Lady, I have, it is true, a kind heart; but I am a monster."

"There are many men who are more monstrous than you."

"If I had the wit to do so, I would make you a fine compliment to repay you, but I am only a beast."

"Beauty, will you marry me?"

"No, Beast."

. . . . . .

"I die content since I have the pleasure of seeing you once more."

"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had vanished and she saw at her feet only a Prince more beautiful than Love, who thanked her for having ended his enchantment.

Mouvement de Valse, très modéré (3-4). A clarinet impersonates Beauty (second measure); the double-bassoon (half a hundred measures further on) enacts the Beast. You hear them together—apparently, both are talking at once. There is a climax, a pause, a harp glissando, and the transformed Beast appears in delicately magical harmonics for a solo violin; after which the Prince

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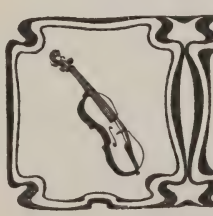
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makes love on his 'cello, while Beauty responds upon a harp, in company with a discreetly chaperoning piccolo.

V. The Fairy Garden

To this movement the composer offers us no clue beyond his title. We can only listen with innocent ears, and remember a line from Poe: "Ah, bear in mind *this* garden is enchanted!"

The movement begins, *Lent et grave,* 3-4, for the strings alone, *pp.* Violas and clarinet sing the chief theme. The close is radiant and jubilant—you might almost think you were in that marvelous Garden opened by Tyltyl's magic key, with a thousand million bluebirds flying in the moonlight among the stars and planets and jeweled boughs.

"Capriccio Espagnol," Op. 34.....Nicholas Rimsky-Korsakow

Rimsky-Korsakow in his singularly candid Autobiography tells us much that is interesting concerning his *Spanish Caprice.* He had intended to write "a virtuoso violin fantasy" (as he refers to it) on Spanish themes; but he composed the *Spanish Caprice* instead from the sketches that he had made for the violin piece. "According to my plans," he says, "the 'Capriccio' was to glitter with dazzling orchestral color, and, manifestly, I had not been wrong."

The first performance of the work was at a Russian Symphony concert in Petrograd, October 31, 1887.

"At the first rehearsal," writes Rimsky, "the first movement of the 'Capriccio Espagnol' (the *Alborada*) had hardly been finished when the whole orchestra began to applaud. Similar applause followed all the other parts wherever the pauses permitted. I asked the orchestra for the privilege of dedicating the composition to them. General delight was the answer. The 'Capriccio' went without difficulties and sounded brilliant. At the concert itself it was played with a perfection and enthusiasm the like of which it never possessed subsequently, even when led by Nikisch himself. Despite its length the composition called for an insistent encore.

* * *

"The opinion formed by both critics and the public, that the 'Capriccio' is a *magnificently orchestrated piece*—is wrong. The 'Capriccio' is a brilliant *composition for the orchestra.* The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for solo instruments, the rhythm of the percussion instruments, etc., constitute here the very *essence* of the composition, and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multiform orchestral effects. All in all, the 'Capriccio' is undoubtedly a purely external piece, but vividly brilliant for all that. I was a little less successful in its third section (*Alborada,* in B-flat major), where the brasses somewhat drown the melodic designs of the wood-winds; but this is very easy to remedy, if the conductor will pay attention



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to it and moderate the indications of the shades of force in the brass instruments by replacing the fortissimo with a simple forte."

* * *

There are five movements in the suite, intended by the composer to be played without pause.

I. "Alborada" (*Vivo e strepitoso,* A major, 2-4). This is a kind of morning serenade, or, more strictly, an aubade. The movement is derived from the energetic opening theme.

II. Variations (*Andante con moto,* F major, 3-8 time). The five variations that constitute this movement are evolved from the horn theme that is heard at first over a string accompaniment.

III. "Alborada" (*Vivo e strepitoso,* B-flat major, 2-4 time). This is virtually a repetition of the first movement, with the key changed from A major to B-flat major, and with different scoring.

IV. "Scene and Gypsy Song" (*Allegretto,* D minor, 6-8 time). The first part of this movement consists of a chain of cadenzas: the first for horns and trumpets, the second for solo violin, the third for flute, the fourth for clarinet, the fifth for harp. A glissando introduces the "Gypsy Song," which is begun by the first violins over chords for the trombones and tuba, punctuated by the cymbals. The tempo grows more and more animated, and at the height of its impetuosity it passes into the finale.

V. "Fandango of the Asturias" (A major, 3-4 time). The Fandango is an Andalusian dance, a variety of the Seguidillo, traditionally with guitar and castanet accompaniment. The tune of Rimsky's Fandango in this number is announced at the start by the trombones, with accompaniment of the full orchestra. The Alborada of the first movement recurs as a Coda, *vivo.*

* * *

Tschaikowsky greatly admired the *Capriccio Espagnol.* He wrote to Rimsky-Korsakow in November, 1886: "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation.* [Tschaikowsky's italics], and you may regard yourself as the greatest master of the present day."

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DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
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October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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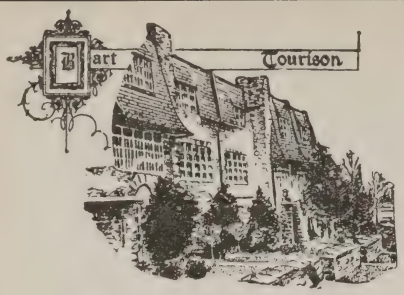
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PROGRAM

BACH-SAINT-SAENS - Overture to the 28th Cantata

BACH-TAUSIG - - - Toccata and Fugue in D minor

CHOPIN - - - Ballade in F minor
Mazurka, Opus 30, No. 2
Nocturne in B flat minor
Etude, Opus 25, No. 6 (in thirds)

ALBERTO JONAS - - - Romance
Concert Etude

LISZT - - Variations on a Theme of Paganini

DEBUSSY - - - - Clair de Lune
Danse

LISZT - - - - - Rhapsody No. 15

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PROGRAM

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1. Overture
2. Chorus of Peace Messengers
   Miss Della Baker and Women's Chorus
3. Duet for Irene and Adriano
   Miss Della Baker and Kathryn Meisle
4. Prayer
   Mr. Ernest Davis
5. Adriano's Air
   Miss Kathryn Meisle
6. Battle Hymn
   Dr. Ernest Davis and Male Chorus

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PROGRAM

I.

HAENDEL . . . Sonata in D major
Adagio; allegro
Larghetto; allegro

II.

MENDELSSOHN . . . . . Concerto
Allegro molto appassionato
Andante
Allegretto non troppo; allegro molto vivace

III.

RAVEL . . . . *Tzigane (Rapsodie de Concert)

IV.

ALBENIZ . . . . . *Malaguena
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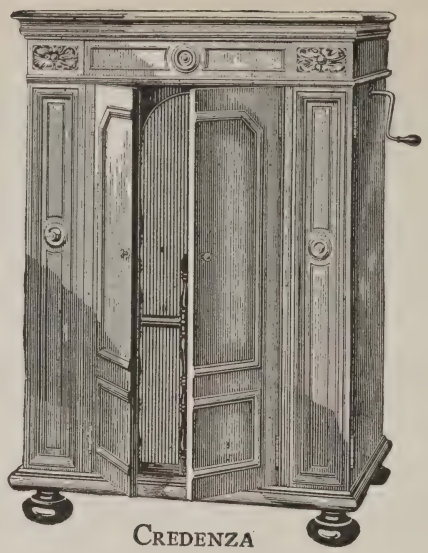
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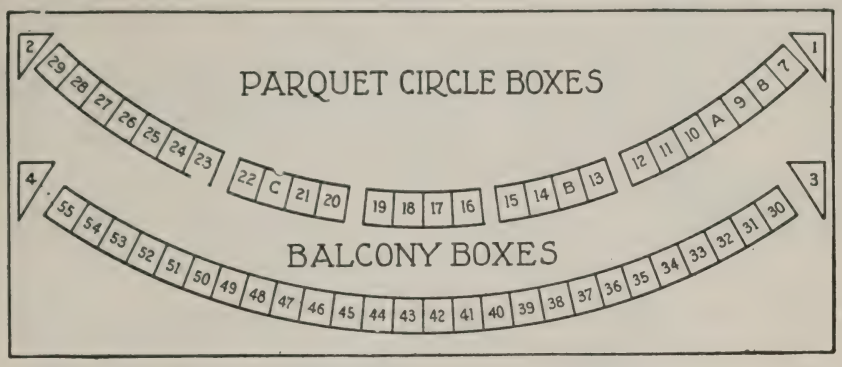
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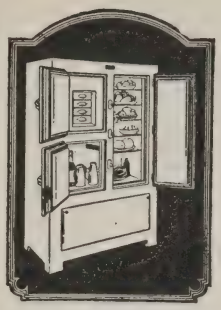
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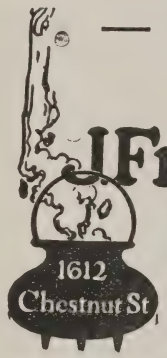
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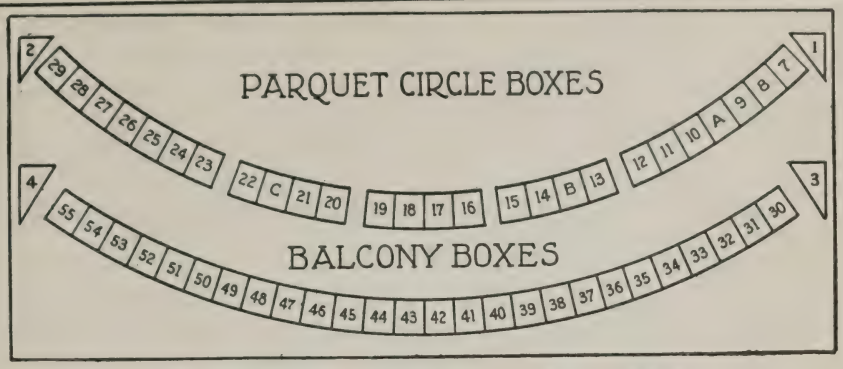
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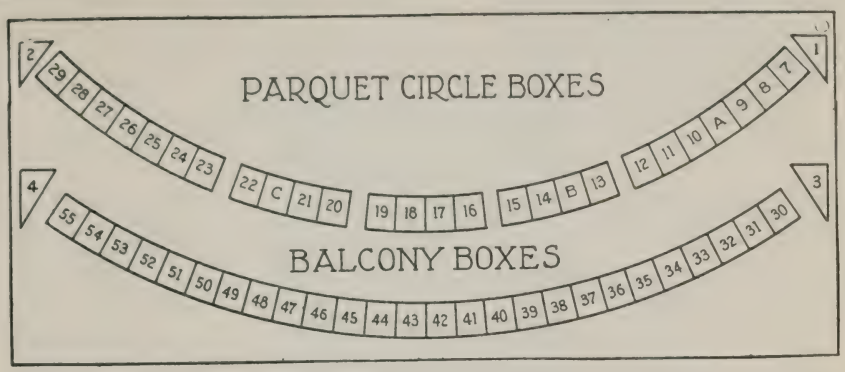
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FRANCK — **Symphony in D minor**

I. Lento; allegro non troppo
II. Allegretto
III. Allegro non troppo

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Notes on the Program

By LAWRENCE GILMAN

Symphony in D minor.....César Franck

(Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890.)

"I shall go on with them as soon as I get better," said César Franck on his deathbed, thinking of the uncompleted versicles of his *Magnificat*—"or else," he added in a lower tone, "perhaps God will let me finish them in his eternity to come."

In another man, the remark might have been the semi-mechanical repetition of a pious formula; but for César Franck the words unquestionably corresponded to a deep and intense conviction of the spirit. Romain Rolland, who knew him well—"well enough to love him," as he says, "and to catch a glimpse of the beauty and serenity of his soul"—has told us how remarkable was the completeness and assurance of Franck's religious faith: a faith which knew no doubts, which was the mainspring of his life. The purity, the otherworldliness, the exalted mysticism of César Franck the man, are reflected in much of his music—in the "Beatitudes," in the "Redemption," in portions of the Symphony. Through this music, to the imagination of his pupil, Vincent d'Indy (himself a man of faith and aspiration, a mediæval Christian), stream "troops of angels as purely imagined as Filippo Lippi's or Fra Angelico's."

It is easy for the sympathetic to perceive in this often spiritualized and touching music those luminous angels that brightened the shadows of the organ-loft where the devout and humble Franck mused and played and mused again. One visions him as he sat there for so many years, alone, but not alone, companioned by ineffable presences, absorbed above his keyboard, "singing forth in a low voice," like that old mystic of so different a type, Jonathan Edwards, his "contemplations of the Creator"; for to César Franck all life and all nature discoursed of divine and immortal things.

* * *

Yet Monsieur Rolland thinks that perhaps there was more trouble in the depths of Franck's heart than the valiant serenity of his exterior would lead one to believe, and he warns us particularly in the case of the Symphony to beware of seeking in it only the expression of a transfigured and rapturous exaltation. "I ask those who love this music because they find some of their own sadness reflected there," says M. Rolland, "whether they have not felt the secret tragedies that some of his passages unfold—those phrases that seem to rise in supplication to God and often fall back in sadness and in tears? It is not all light in that soul; but the light that is there does not affect us less because it shines from afar."

* * *

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heart of this Symphony of Franck's. It is that which makes its appeal so sure and so constant. The meditations of Franck the mystical rhapsodist, of Franck, the troubled dreamer, touch us again and again by their sincerity and their exaltation; and in the loftiest moments of their tonal utterance his expression achieves an unforgettably noble distinction of contour and gesture—as in the concluding nine measures of the first movement, where the ancient device of imitation lifts the music to a magnificent peroration.

His singing-robes, at their best, were woven of cloth of gold, pearl-strewn and gorgeous. How splendid is the texture of his music when it is most radiant, as in certain pages of this Symphony, when César Franck draws himself up to his full imaginative height, faces the morning sun, and realizes that he himself, as Omar so hearteningly remarked, is Heaven and Hell. For here you get the Franck of perfect faith, indomitable in the captaincy of his soul.

* * *

Vincent d'Indy, in his admirable Life of César Franck, describes the circumstances of the first performance of Franck's Symphony. The première was at a Conservatoire concert in Paris, February 17, 1889. (Franck had completed the score in August of the previous year.)

"The performance," writes d'Indy, "was against the wish of most members of the famous orchestra, and was accomplished only through the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of the symphony, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the Committee—what he thought of the work. *'That* a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace, 1889.

"At another door of the concert hall, the composer of *Faust,* escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father' Franck, thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!' "

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In one of Flaubert's letters to Madame X, he complains somewhat petulantly that "the French mind has such a rage for amusement that it is necessary for it always to be seeing things!" Is there something in the French mind, some passion for externalization and objectivity, that, on its musical side, has seemed to disincline it toward the essential inwardness of the symphony—that type of symphony which is an exposition of spiritual history; not the dramatizing, pictorializing symphony of Berlioz? "In France," said Henri Duparc, pupil of César Franck, "we have too great a love for dramatic music. Dramatic music is an . . . inferior species, which does not allow the artist to express himself directly, to reveal freely the beautiful soul."

Certainly it is a significant commentary upon the trend of the French musical mind that a symphony which was composed only six years after the aging necromancer of Bayreuth had added the last touches to the score of *Parsifal,* should still remain, a generation later, in unchallenged preëminence as the crown of symphonic art in France; and this symphony was written by a composer born in Liège.

There are, of course, other and variously admirable French symphonies besides the outstanding one that was composed by a Belgian—among those of our time, there are the symphonies of Lalo, Saint-Saëns, Magnard, Chausson, Ropartz, Savard, de Wailly, Labey, d'Indy, Dukas, Roussel, to name but a few. Yet the fact remains that, speaking with rough truth, there is still, for the contemporary concert-world, but one French symphony that is sufficiently compensating to reward inexhaustibly, year after year, the attention of performers and listeners; and that is the D minor Symphony of Franck.

* * *

"Majestic, plastic, perfectly beautiful," are M. Vincent d'Indy's characterizing words for his master's score. But one can think of other symphonies that are majestic and plastic and perfect in beauty. It is less, one fancies, because of the quality of its musical tissue, than because of that which the music conveys to us, that one returns to Franck's symphony again and again without satiety.

All our age, said Mallarmé, is full of the trembling of the veil of the temple. Sometimes, as for César Franck in this Symphony, the veil is withdrawn, and we become suddenly aware that we are listening to one who has received unspeakable intimations—we hear the echo of immortal promises and confirmations. . . . "These are they which came out of great tribulation. . . . They shall hunger no more, neither thirst any more. . . . And they sung as it were a new song before the throne. . . ."

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"Fête-Dieu à Séville" ..... **Isaac Albeniz**

(Born at Camprodon, Catalonia, May 29, 1860; died at Cambo, in the Pyrenees, May 25, 1909.)

Albeniz had become widely known before his death as the outstanding figure in contemporary Spanish music. His piano pieces—chiefly the group of twelve entitled *Iberia*—made him famous. Of his relatively few works for orchestra (which include *Catalonia, Serenata Morisca, Capriccio Cubano, Scherzo,* and a *Concerto fantastico*), *Catalonia*—the first movement of a three-part suite—is the best known. He wrote four stage works: *The Magic Opal,* given with success in London a generation ago, with May Yohe in the cast; *San Antonio de la Floridia,* Madrid, 1894; *Enrico Clifford* (Barcelona, 1895); and *Pepita Jimenez,* Barcelona, 1896 (afterwards given in Brussels, Carlsruhe, Leipsic, Prague and other cities). Albeniz had completed Part I (*Merlin*) of an Arthurian Trilogy and some of the second part (*Lancelot*), to a libretto by F. B. Money-Coutts.

Albeniz was taken to Paris at the age of six to study with Marmontel; and though he returned to Spain two years later and entered the Madrid Conservatory, he found this altogether too conventional a proceeding, and ran away from home to discover for himself what the world was like. His wanderings took him even unto the United States (he is said to have played the piano in San Francisco); also to Liverpool, London, Leipsic, Brussels, Cuba, Mexico, the Argentine. In the course of this wild career he studied with Gevaert, Kufferath and Brassin at Brussels, with Liszt at Weimar, with Jadassohn and with Reinecke. An accomplished virtuoso, he played the piano in many lands, was impresario, conductor, composer. He dwelt for a time in London; toured Scotland, Holland, Germany; went to Paris in 1893 and "became firmly rooted there," studying the ways of those modern French music-makers who exercised a not inconsiderable influence on his own writing. He fell ill, and returned to Spain, where he died nine years later.

* * *

The work on this program is a transcription of one of the twelve pieces that comprise Albeniz's Suite for Piano to which he gave the collective title *Iberia.* It is No. 3 of the series.

M. Jean-Aubrey, in a sympathetic discussion of the music of Albeniz in his book, *La Musique et les Nations,* ranks the twelve pieces of *Iberia* with "the Preludes and Etudes of Chopin, the *Carnival* and *Kreisleriana* of Schumann, the *Years of Pilgrimage* of Liszt, the *Prelude, Chorale and Fugue,* and the *Prelude, Air and Finale* of César Franck, the *Islamey* of Balakireff, the *Estampes* and *Images* of Debussy," as marking "the supreme heights of music


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written for the piano since 1830." M. Aubrey discerns in Albeniz less "power," "grandeur," less of a "declamatory" attitude than in Schumann, Liszt or Franck; but he finds in this music, on the other hand, "a wonderful feeling of intimacy; the hand which guides us through the labyrinth of the soul. In Albeniz, the expressive form is less delicate and more sure than in Chopin; his is a more robust nature, less divine, more earthly; but, in substance, the charm of the two composers is often akin. At times, too, a similarity in melody joins them together. . . . That in which Albeniz is inimitable is the atmosphere he creates around a theme, the scenery with which he surrounds the melodic personage—a word, a song or a murmured confession. The method of Albeniz, if one may use such a word with regard to him, is almost inscrutable. It obeys only subtle and personal laws. An expressive counterpoint, always ductile and full of movement, supports his themes, plays with them or crosses them."

* * *

Several of the pieces in *Iberia* refer in their titles to the name of a town (as in the case of the number on this program), which serves as a sort of program for the music. Some of these titles require a traveler's—or at least a reader's—information. Thus, the title of the fourth number is *Triana;* "but this is meaningless unless we know that *Triana* is a faubourg of Seville, where the *gitanos* abound more than anywhere else in Spain, and that it is their Alsatia, or Quartier Latin, out of which came Carmen and hundreds of other *cigarreras.*"

Symphonic Poem, "Danse Macabre," Op. 40,
Camille Saint-Saëns

(Born at Paris, October 9, 1835; died at Algiers, December 16, 1921.)

The third and most famous of Saint Saëns' symphonic poems, *Danse Macabre* ("Dance of Death" is a loose but serviceable English paraphrase), was composed in 1874. It illustrates the type of gaily mortuary poetry which Rossetti once referred to as "lively little ballads of the tomb." The verses were written by the Frenchman Henri Cazalis, and are quoted on a fly-leaf of Saint-Saëns' score. Here is an English version of them:

Zig, zig, zig, Death in cadence,
Striking with his heel a tomb,
Death at midnight plays a dance-tune,
Zig, zig, zig, on his violin.
The winter wind blows and the night is dark;
Moans are heard in the linden-trees.
Through the gloom, white skeletons pass,
Running and leaping in their shrouds.
Zig, zig, zig, each one is frisking,

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The bones of the dancers are heard to crack—
But hist! of a sudden they quit the round,
They push forward, they fly; the cock has crowed.

* * *

Midnight strikes in the orchestra—an effect very simply and happily achieved by a repeated harp note, *forte,* accompanied by a softly sustained D of the horn, with a *pianissimo* D major chord for the divided violins held for a few measures, interrupted, and then resumed. You hear Death tuning his fiddle (solo violin, the E string tuned a half-tone lower). The flute announces the dance (*Mouvement modéré de valse,* G minor, 3-4), Death begins his fiddling (*Largamente*), and the clattering of the dancers' bones is suggested by the xylophone. The grisly merriment grows wilder and wilder, but it is suddenly cut short as the first streak of daylight brightens in the horns, while the oboe crows cheerily. The skeletons vanish, the Supreme Concertmaster grins ironically as he packs his fiddle, and again—for a little while—the birds sing heedlessly in the orchard and the living forget their doom.

"La Cathédrale Engloutie" ["The Engulfed Cathedral"], Claude Debussy

(Born at St. Germain-en-Laye, near Paris, August 22, 1862; died at Paris, March 26, 1918.)

This is a transcription of the well-known piece from Book I of Debussy's two sets of Preludes for the piano. The first book, containing twelve Preludes, was published in 1910.

We shall step aside at this point and let Alfred Cortot, the admirable pianist and an authority upon the piano music of Debussy, speak of this Prelude.

Monsieur Cortot, in his brochure, *The Piano Music of Claude Debussy,*[1] remarks that in the year 1910, with the publication of the First Book of Preludes for the Piano, "the genius of Debussy asserted itself in a form more inventive, more varied, than it had yet achieved. The romantic conception of the Prelude [he continues] as it was born in the sensitive imagination of Chopin, was the ardent and comprehensive expression of a human sentiment which had no other constraint than the very limit of its torment or its exaltation. Such an expression could have suited Debussy only if it were adapted to the exigencies of a more objective art and a less impulsive sensibility.

"Not that Debussy ignores the penetrating accents of a profound expressiveness. His preludes, *Des pas sur la Neige,* or *Ce qu'a vu le*

[1] Published in 1922 by J. & W. Chester, Ltd., London, as a reprint from an article contributed to the Special Debussy Number of *La Revue Musicale* for December, 1920.

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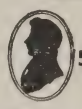
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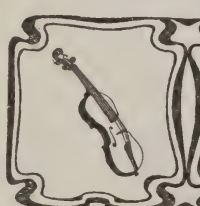
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* * *

The Prelude, which Debussy entitles *La Cathédrale engloutie,* ['The Engulfed Cathedral'], was suggested by the old Breton [2] legend of the sunken city of Ys. According to this legend, the engulfed Cathedral of Ys, which lies slumbering and accursed beneath the waves, sometimes on clear mornings when the sea is transparent emerges slowly from the depth of the ocean and of the ages. The bells ring, and the chanting of priests is heard. Then the vision disappears again beneath the indolent sea.

"L'Apprenti Sorcier" ("The Sorcerer's Apprentice"), Paul Dukas

(Born at Paris, October 1, 1865; still living.)

Dukas' amusing and delightful "scherzo" (as he calls it) was composed in 1897. It is a tonal anecdote based on Goethe's ballade, *Der Zauberlehrling,* which in its turn was derived from a dialogue in Lucian's *The Lie-Fancier;* thus the tale is at least 1800 years old. It relates the improving and highly moral story of a magician's apprentice who, in his master's absence, meddles with the supernatural machinery, and narrowly escapes calamity. He employs the magic formula which starts the broom fetching water to fill the tubs and pitchers; but he cannot remember the cabalistic word that will persuade the broom to call it a day. In panic, he splits the handle

[2] It was upon this familiar legend that Edouard Blau founded his libretto for Lalo's opera, *Le Roi d'Ys.* But Blau's treatment of the ancient legend of the submerged Armorican city of Ys is a very free one.



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with an axe—and now there are *two* brooms, both fetching water, and the house is aflood. But at this point the Sorcerer comes home, rescues the terrified apprentice, and restrains the over-zealous broom.

Here is a condensation of Goethe's long ballad in the form of a dramatic monologue written by R. A. Barnet:

They call him "the Great Magician"! "Great"? Bah!
I, too, am great—as great as he, for I, too, can call up imps and sprites to do whate'er I bid!
Now will I call some uncanny sprite to fetch me water from the pool.
The broom! Come, broom! thou worn out battered thing—
Be a sprite! Stand up! 'Tis well! Two elfin legs now I give thee!
Good! What's more, a head! There! Now, broom!
Take thou a pail and fetch me water from the pool!
Go quickly and draw water for me, for me, your Master!
Bravo! Thou faithful broom! Thou bustling broom!
What? Back again? And—again?
And—yet *again?* Stop!
This pailful completes thy work; the bath is filled!
You impish broom, stop!
Stop, Stop! I say. I *Command!*
Thou diabolic damned thing, stop!
Be a broom once more! What? Wilt not obey?
O thou cub of hell!
Then, will I with my hatchet, cut thee in two!
There!
Ye demons! Now thou art *two* and double thy hellish work!
The flood increases—the water engulfs me—Master!
Master of Masters! Come! I am a poor helpless creature, the sprite I called will not obey!

. . . . . .

The Master came and said:
"Broom! To thy corner as of old!
See! I make sprites do as they are told!"

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FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
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LIST OF SOLOISTS FOR THE FRIDAY AND SATURDAY CONCERTS*

October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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Harold Samuel was born in London, where his family has long been distinguished in musical affairs. He received the greater part of his training from Edward Dannreuther, of London, from whom he also gained his interest in Bach. Mr. Samuel also studied with Albeniz, Schonberger and Michael Hamburger. He gave his first recital at the age of twenty-one in Steinway Hall, London, devoting his entire program to Bach. The royalties from a song which he composed gave him financial independence so that he was able to devote all of his energies to Bach. He returned to the concert stage in 1919, repeating the program he had played at his first recital, with such distinguished success that he continued to give Bach programs, and in 1921 he attempted something which had never before been tried: he gave six recitals on six successive days, devoting them entirely to the music of Bach, playing all of the selections without music, and never repeating, even in encores, a single composition. Mr. Samuel came to America in the autumn of 1924 to play at the Berkshire Festival. Although he intended to appear only twice in this country, in New York, his success was so great that he also played in Boston, with the Beethoven Association in New York, at Yale, Bryn Mawr and Vassar. He has not previously played with the Philadelphia Orchestra.

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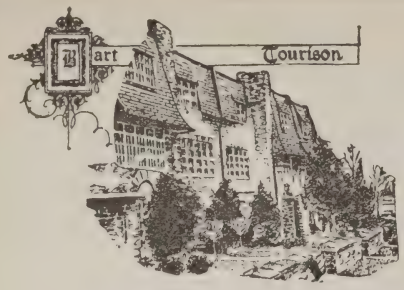
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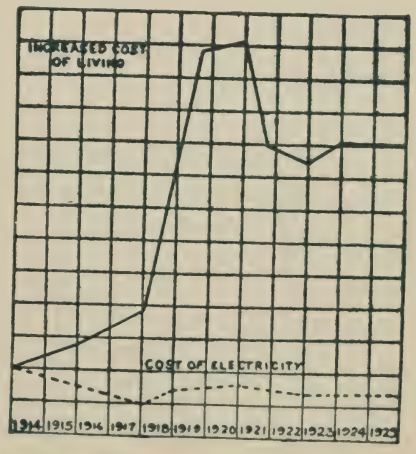
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JOHANNES BRAHMS . . . Quartet in A minor, Opus 51, No. 2

JOSEPH HAYDN . . . . . Quartet in D minor, Opus 76, No. 2

LUDWIG VAN BEETHOVEN . Quartet in C major, Opus 59, No. 3

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PROGRAM

I.

HAENDEL . . . Sonata in D major
Adagio; allegro
Larghetto; allegro

II.

MENDELSSOHN . . . . . Concerto
Allegro molto appassionato
Andante
Allegretto non troppo; allegro molto vivace

III.

RAVEL . . . . *Tzigane (Rapsodie de Concert)

IV.

ALBENIZ . . . . . *Malaguena
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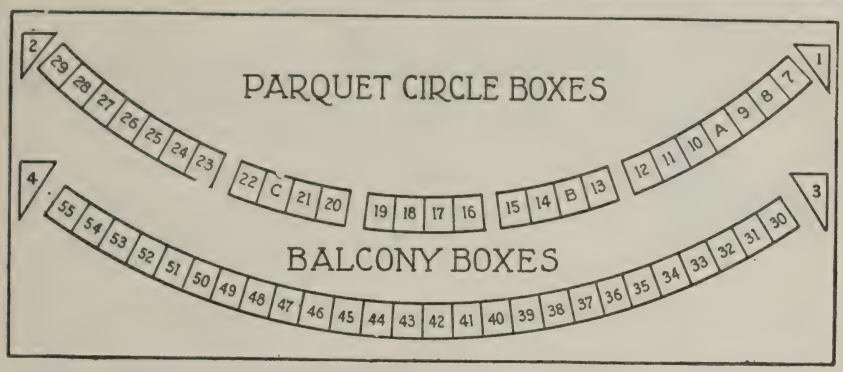
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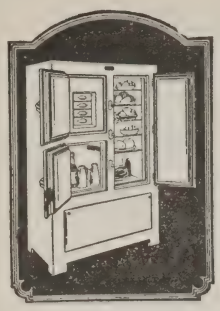
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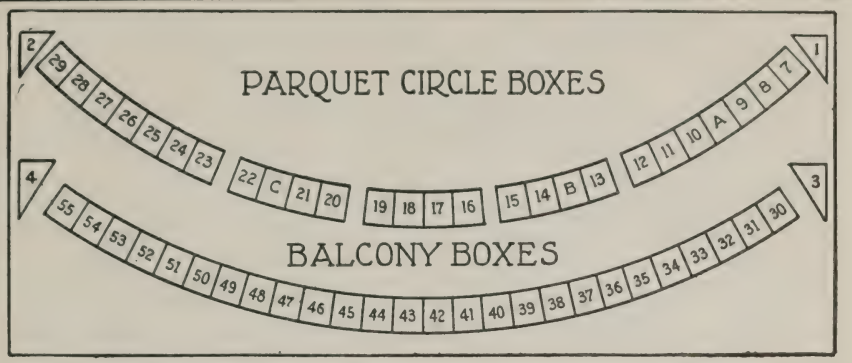
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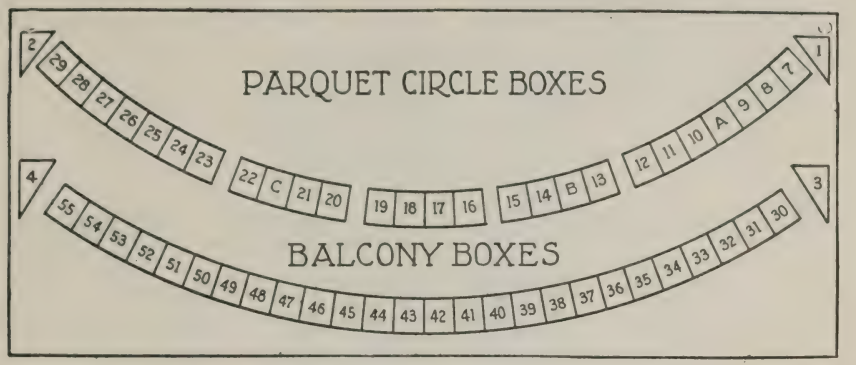
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II. Adagio un poco mosso
III. Rondo. Allegro ma non troppo

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Notes on the Program

By LAWRENCE GILMAN

Concerto for Piano, No. 5, in E-flat major ("Emperor"), Op. 73.....Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

There are in music certain First Pages, certain exordiums, that subdue the mind at once by the superb and conquering power of their assault—the opening of the *Meistersinger* Prelude, of the Fifth Symphony, of the Brahms C minor, of Strauss's *Thus Spake Zarathustra,* of certain organ works by Bach. It would be engrossing to attempt even the beginning of a list of preferences. Among the first dozen or so would assuredly be the magnificent page with which Beethoven opens the "Emperor" Concerto. Those chords for the orchestra, and the imposing entrance of the piano: this is the greater Beethoven, the tonal painter who could sweep a mighty brush over epic canvases.

There are moments when the chief theme of the first movement (announced by the strings) seems perhaps less costly than the material that supplies the rest of the work—less to be treasured than the noble simplicity and elevation of the devotional *Adagio;* less memorable than the captivating *Rondo,* with its surprising and exquisite coda. Yet how few are the pages in this concerto that one would forego with resignation!

The Concerto was composed in 1809, at Vienna. From May till October of that year Vienna was held by the French. It cannot have been a restful spot. Beethoven's lodging was "much exposed to the firing," says Sir George Grove, and the noise disturbed him greatly, so that on one occasion at least he took refuge in the cellar of his brother's house to escape it. "It is remarkable how slightly external events interfered with his powers of production," observes Sir George; "as far as quality goes, the piano concerto in E-flat and the string quartet in the same key (Op. 74)—both of which bear the date of 1809—are equal to any in the whole range of his works." It is more than remarkable: it is amazing. In this music there is no hint of spiritual confusion or distress. There is strength and serenity and self-command, and a quality of inspiration that seems at times not only aloof, but otherworldly.

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Overture to "Leonore," No. 3, Op. 72....Ludwig van Beethoven

Wagner declared that the third *Leonore* Overture, one of the four that Beethoven wrote for his opera, is "less an overture to a music-drama than the music-drama itself"; and certainly this symphonic projection, a dramatic pattern in tones if ever there was one, does condense the substance of the drama in a marvelously concise and vivid way. For this reason, it is well to remind ourselves occasionally of the plot of Beethoven's seldom-heard *Fidelio*. Here, as condensed by Arthur Mees, is the story of the faithful Leonore:

Florestan is confined in a fortress in Spain for a political offense by his enemy, Don Pizarro, the governor of the prison, who has given orders that he be thrown into a dungeon and starved to death. Leonore, his faithful wife, disguised as a man, takes service with Rocco, the jailer. Don Pizarro, learning of the proposed visit of the minister of justice to the prison, endeavors to persuade the jailer to kill Florestan before the minister's tour of inspection. The jailer refuses, but agrees to dig the prisoner's grave if Don Pizarro himself will commit the murder. Leonore, having overheard the plan, induces Rocco, with the aid of his daughter, Marcellina, who has fallen in love with her, the supposed lad, to accompany him into the dungeon. There she helps dig her husband's grave. As Don Pizarro enters and is about to stab Florestan, Leonore foils him by throwing herself between the two and keeping Pizarro at a distance by drawing a pistol. At this very moment a trumpet signal announces the arrival of the minister of justice. To him Pizzaro's plot is laid bare and Leonore's husband is thus saved.

* * *

Wagner wrote of this overture with an impressive and passionate intensity of conviction—though with one eye on his own theories concerning the ideal relations of music and the drama. Nevertheless, his somewhat fortissimo assertion that "the complete and definite synthesis of that drama which Beethoven had dreamed of writing is contained in the *Leonore* Overture No. 3" has never been successfully refuted. This overture is, as Wagner insisted, "less an overture to a music-drama than the music-drama itself."

Wagner's comment appears in an essay, *On the Overture,* published originally in the *Gazette Musicale* of January 10th, 14th and 17th, 1841. Mr. William Ashton Ellis translated it for Vol. VII of his edition of Wagner's Prose Works. Here are the salient passages of a remarkable exposition:

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Notes on the Program—Continued

Far from giving us a mere musical introduction to the drama, it [the "Leonore" No. 3] sets that drama more completely and more movingly before us than ever happens in the broken action which ensues. This work is no longer an overture, but the mightiest of dramas in itself. . . .

In this mighty tone-piece, Beethoven has given us a musical drama, a drama founded on a playwright's piece, and not the mere sketch of one of its main ideas, or even a purely preparatory introduction to the acted play; but a drama, be it said, in the most ideal meaning of the term. . . . His object was to condense to its noblest unity the *one* sublime action which the dramatist had weakened and delayed by paltry details in order to spin out the tale; to give it a new, an ideal motion, fed solely by its inmost springs.

This action is the deed of a staunch and loving heart, fired by the one sublime desire to descend as angel of salvation into the very pit of death. One sole idea pervades the work: the freedom brought by a jubilant angel of light to suffering manhood. We are plunged into a gloomy dungeon; no beam of day strikes through to us, night's awful silence breaks only to the moans, the sighs, of a soul that longs from its deepest depths for freedom, freedom. As through a cranny letting in the sun's last ray, a yearning glance peers down; 'tis the glance of an angel that feels the pure air of heavenly freedom a crushing load the while its breath cannot be shared by you, close pent under the prison's walls. Then a swift resolve inspires it, to tear down all the barriers hedging you from heaven's light: higher, higher, and ever fuller swells the soul, its might redoubled by the blest resolve; 'tis the angel of redemption to the world. Yet the angel is but a loving woman, its strength the puny strength of suffering humanity itself; it battles alike with hostile hindrances and its own weakness, and threatens to succumb. But the Suprahuman Idea, which ever lights its soul anew, lends finally the superhuman force; one last, utmost strain of every fibre, and the last bolt falls, the last stone is heaved away. In floods the sunlight streams into the dungeon: "Freedom! Freedom!" shouts the redemptrix; "Freedom! Godlike Freedom!" the redeemed.

This is the Leonora-Overture, Beethoven's poem. Here all is alive with unceasing dramatic progress, from the first yearning thought to the execution of a vast resolve.

Twenty-nine years later Wagner wrote again of the *Leonore* No. 3 in his essay on Beethoven:

The great Overture to Leonore alone makes really clear to us how Beethoven would have the drama understood. . . . What is the dramatic action of the librettist's opera *Leonore,* but an almost repulsive watering of the drama we have lived through in the overture, a kind of tedious commentary by Gervinus on a scene of Shakespeare's?

* * *

Edgar Istel, in an interesting and valuable discussion of the history of Beethoven's opera,[1] has set forth briefly and clearly the

[1] From an article in "The Musical Quarterly" of April, 1921 (G. Schirmer, Inc.).



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facts concerning the four overtures that Beethoven composed for *Fidelio:*

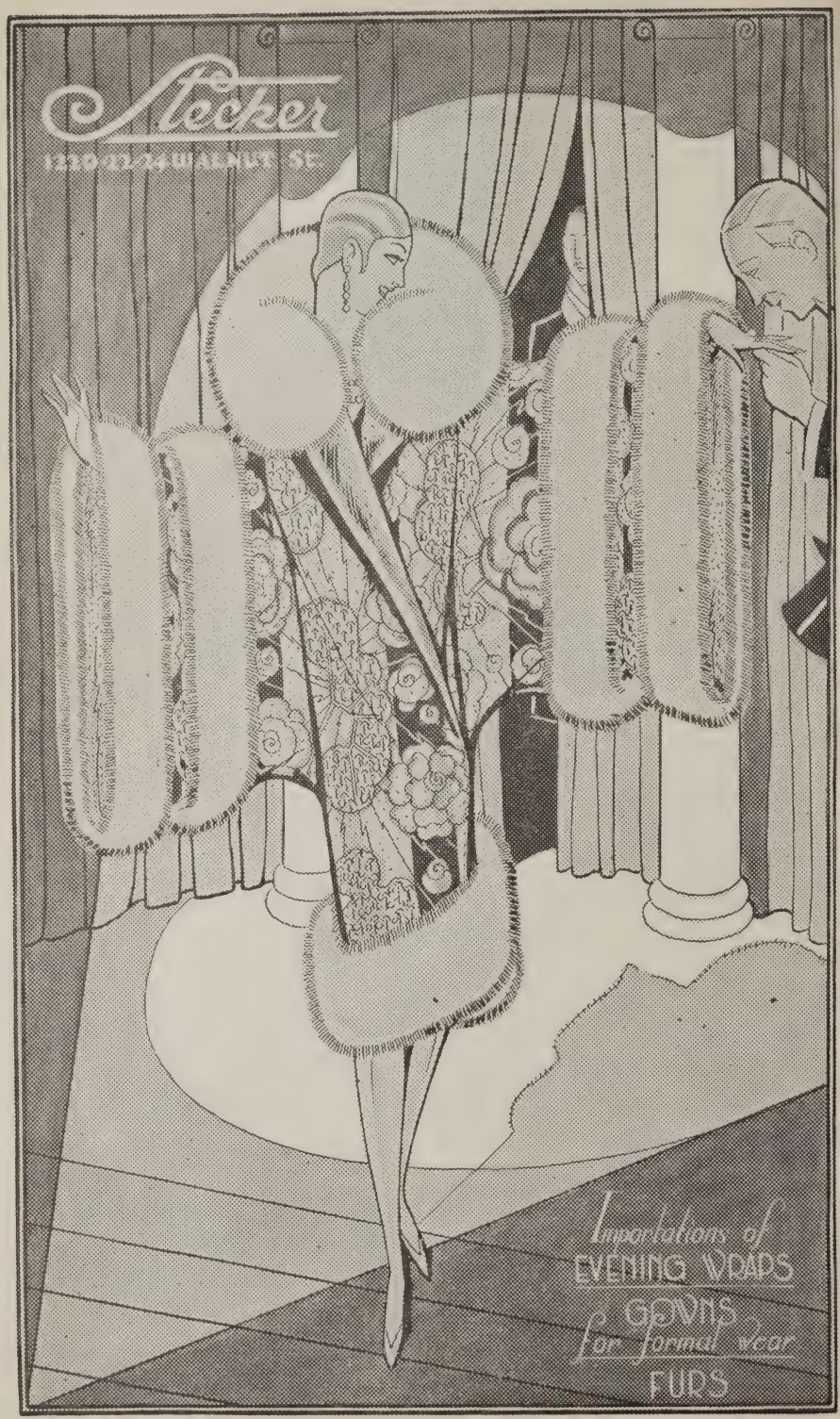
We call the E major overture, the one written last, the *Fidelio* Overture; the *Leonore* Overtures (all in C major) are the three that Beethoven wrote for the two earlier versions. How there came to be three of them we shall now explain:

The Overture played at the première in 1805 is the one known at present as "*Leonore* Overture No. 2." It was characterized as too diffuse, and too difficult for the wind-instruments, and Beethoven therefore replaced it by the so-called "Third *Leonore* Overture," which was played at the revival of the work in the year 1806. In reality this overture is only a working-over of the earlier one; themes and arrangements are identical, but the working-out and modulatory design are different. It is remarkable, merely as a matter of construction, that in the "Second" Overture Beethoven required no fewer than 355 measures for developing his musical train of thought as far as the famous trumpet fanfare, but only 234 in the "Third." None the less, the "Second," as heard occasionally in concert-halls, possesses certain advantages; it is, perhaps, more directly emotional, whereas the later overture is more masterfully elaborated. Of peculiar interest is the transformation which the trumpet signal, representing the turning-point of the drama, underwent. . . . It is most familiar as given in the "Third" *Leonore* Overture, where its construction conforms to that of the prison-scene in the score of the second version of the opera. The beginning of the fanfare in the prison-scene of the last *Fidelio* version reads differently. . . . In the Second Overture Beethoven inserted a reminiscence of the Allegro theme between the two trumpet calls. Then, after the second fanfare, came a suggestion of the Florestan aria, followed quite abruptly by the famous passage for the violins, which later ushered in the Presto. . . . This trumpet signal was originally written without bars, although these were later introduced by Beethoven. It is a military signal, and therefore not to be played "feelingly."

* * *

In the great Third Overture, all this is changed. Here Beethoven reaches directly into the drama itself, taking therefrom the orchestral theme that sounds to the words "Ach, du bist gerettet" (Ah, thou art saved!), thus taking over what might be called the "theme of salvation" into the orchestra. It is just this intensely emotional episode which wins such high favor for the *Leonore* Overture No. 3.

The fundamental idea of the Third Overture may well be symbolized by the sentence, "through dark to dawn" (*per aspera ad astra*). In the introduction, we distinctly hear the sighing of the imprisoned Florestan in the strains of the theme of his aria. But Love, mounting strong and full of hope, knocks at his dungeon and rushes vehemently (*Allegro*) into action. It is Leonore herself, the noble woman (second theme in E major), who comes to the rescue. Despite all hindrances, she penetrates into the prison, offers battle to the monster himself—then, at the moment when need is highest, God is nighest; the signal of deliverance heralds the advent of the rescuer. Pro-


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foundly affected, all harken to the call, which resounds once again. A repetition of the principal theme—in a purely symphonic sense—finally leads into exultant rejoicing; the victory of Goodness over Evil is complete, and an imposing pæan of liberation closes the mighty composition.

The so-called "First" *Leonore* Overture was written in 1807, for a projected performance at Prague. The *Fidelio* Overture (in E major) was written in 1814 for the definitive version of the opera.

Concerto in D minor, for Piano and Strings,
Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This is No. 1 of the seven concertos for clavier[2] and orchestra that are published in Volume XVII of the Bach-Gesellschaft edition. The original score is in the State Library at Berlin.

Certain of Bach's harpsichord concertos exist as concertos for violin: the one in G minor (No. 7 of the set for solo clavier and orchestra) is identical with the violin concerto in A minor; the D major harpsichord concerto (No. 3 of the set) corresponds with the familiar violin concerto in E major; while the C minor concerto for two claviers (No. 3 of the set of double concertos, B. G. XXI) is equivalent to the D minor concerto for two violins. The harpsichord concerto in F major (No. 6 of those for solo clavier and orchestra) is duplicated in the Fourth Brandenburg concerto, for solo violin, two flutes, and strings. But in addition to these established duplications, it is supposed that others of Bach's clavier concertos are also arrangements of missing violin concertos. It is conjectured, for example, that the F minor harpsichord concerto is a transcription of a missing violin concerto in G minor. Schweitzer thinks that the first of the three concertos for two claviers (which, like the third of the set, is in C minor) is equivalent to a concerto for two violins which is no longer extant in that form.

* * *

Bach, as we know, was an incorrigible transcriber of his own works. He was so little of a "purist" that some of his most egregious performances in this field would give deep pain to his more

---

[2] In Bach's day the term "clavier" included harpsichords, clavichords, and the newly invented "piano e forte." The term is still used in Germany as synonymous with pianoforte. What Bach actually used for the solo "clavier" parts in his concertos was a harpsichord with two manuals and a pedal-board provided with strings.

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WEBER	- - - -	Overture, "Euryanthe"
BRAHMS	- - -	Symphony No. 4, in E minor

STRAUSS	- - -	Two excerpts from "Intermezzo"
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tender-minded commentators if they allowed themselves to face the full horror of the facts. For Bach did not hesitate to revamp his music as he saw fit. He transcribed violin music for the harpsichord, adapted vocal music for the organ, developed a chorus from an instrumental allegro, and thought nothing of taking an oboe solo from a cantata and making it do duty as the slow movement of a concerto for piano and strings.

The first and second movements of the harpsichord concerto on this program, for example, were used by Bach in his cantata for the third Sunday after Easter, "Wir müssen durch viel Trübsal in das Reich Gottes eingehen" (No. 146); and he used the music of the concerto again in his Cantata No. 188, "Ich habe meine Zuversicht." In the 146th Cantata, the Adagio of the D minor concerto becomes a slow movement for voices, strings, and organ, in which the elegiac mood of the instrumental adagio suits admirably the words of the Cantata, "We must through great tribulation enter into the Kingdom of God." The opening Allegro of the harpsichord concerto becomes, in the Cantata, an overture scored for wood-wind, strings, and organ.

* * *

Schweitzer thinks that the seven concertos for solo clavier and orchestra are "in effect, and with one exception only, transcriptions made at Leipsic after 1730 at a time when Bach saw himself obliged to write concertos for the clavier for the performances of the Telemann Society, which he began to conduct in 1729, and for the little family concerts at his own home."

Toccata and Fugue in D minor.....Johann Sebastian Bach

This is a transcription of the famous Toccata and Fugue in D minor for organ (not the "Dorian" Toccata and Fugue in the same key) which Bach composed during the early period of his residence at Weimar, where for nine years (1708-17) he was Court Organist and Kammermusikus.[3]

It cannot have been altogether an exhilarating post. At "Wilhelmsburg," the palace of Duke Wilhelm Ernst, everyone had to

[3] In 1714 he was advanced to the position of Konzertmeister.

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turn in at nine o'clock in summer, eight o'clock in winter. The Duke's favorite indoor activity was theological discussion, and in 1710 (two years after Bach entered his service) he assembled at the Palace a synod of one hundred pastors. Rebuilding seminaries was one of his recreations, and he had an ungovernable passion for numismatics. His face was "sharp and meagre," with a retreating forehead and a jutting chin. His favorite motto was "All in God."

Being occupied with good works, he delegated to his nephew, Johann Ernst,[4] the duty of looking after the court musicians. This young Prince was an able musician. He composed two of the originals of Bach's clavier concertos (Nos. 11 and 16), long supposed to be transcriptions by Johann Sebastian of string concertos by Vivaldi, but actually derived by Bach from violin concertos composed by his friend the Prince.

The music at the palace concerts was performed, if we are to believe the *Historische Münzbelustigung* of J. D. Köhler (Nuremberg, 1730), by sixteen picked musicians, dressed in Hungarian costumes.[5]

* * *

But despite the synod of one hundred Lutheran pastors and the eight o'clock bedtime (or perhaps because of them), Bach turned out at Weimar some of his most enlivened and brilliant music. His chief organ works of the concert type belong to those Weimar years—among them the marvellous Passacaglia (familiar at these concerts in Mr. Stokowski's orchestral transcription).

Bach's reputation as an organist grew rapidly, and he appears to have made annual autumn tours, giving recitals at various Courts and in the larger towns. His tours required the steady production of those virtuoso pieces for the organ wherewith he amazed his auditors. Every musician knows the story of Bach's adventure at Cassel, where he went in 1714 to try out the restored organ at the Court, and so astounded the Crown Prince by his virtuosity in a

---

[4] Prince Johann Ernst was a frail and high-strung youth who died (in 1715) at the age of nineteen. He was tortured by insomnia, and could survive the nights only by keeping with him in his bedroom his music teacher, the accomplished Johann Gottfried Walther (town organist at Weimar, and author of the first German music lexicon), who played to him his favorite pieces.

[5] "Bach *en Tzigane!*" remarks André Piro.

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pedal solo that the royal listener tore from his finger a ring set with precious stones and bestowed it upon the brilliant young man from Weimar. Spitta says that a contemporary observer, describing the incident, remarked that Bach's feet "flew over the pedal-board as if they had wings; and the ponderous and ominous tones fell upon the ear of the hearer like thunder. If the skill of his feet alone earned him such a gift, what would the Prince have given him had he used his hands as well?"

* * *

The D minor organ Toccata and Fugue is one of the most brilliant and effective of Bach's concert works of this virtuoso type; yet it is also an immensely dramatic, imaginative and lordly piece of music. Written under the influence of Buxtehude, it is nevertheless Bach in almost every bar: in the boundless vitality and freshness of its invention, in its sweeping power, and especially in those contrasts of dazzling bravura passages (in this case, rushing semi-quaver passages on the different manuals) and great chordal masses of titanic breadth and power.

The Toccata of the work is one of those fiery and rhapsodic movements which Bach handled with such consummate breadth and gusto. The Fugue, "although very free in appearance," as Marcel Dupré remarks of it, "nevertheless contains the essentials." It is based on a subject the melodic form of which is outlined through swirling and broken harmonies. At the eighty-fifth measure, Bach begins to work back to the mood of the Toccata, and winds up with a coda of gigantic strength and overwhelming majesty.

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OCTOBER 9-16-23-30	OCTOBER 10-17-24-31	OCTOBER 26
NOVEMBER 6-13-20-27	NOVEMBER 7-14-21-28	NOVEMBER 9
DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
* Monday Afternoon	MAY 1	

LIST OF SOLOISTS FOR THE FRIDAY AND SATURDAY CONCERTS*

October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, October 28, January 20, March 31.

PITTSBURGH (Syria Mosque)—Monday Evening, February 22.

DAYTON (Memorial Hall)—Tuesday Evening, February 23.

CHICAGO (Orchestra Hall)—Wednesday Evening, February 24.

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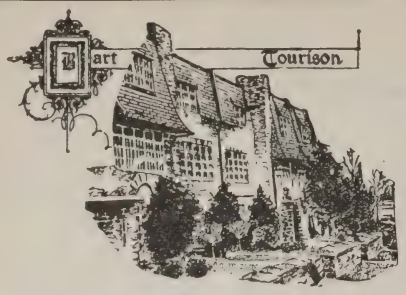
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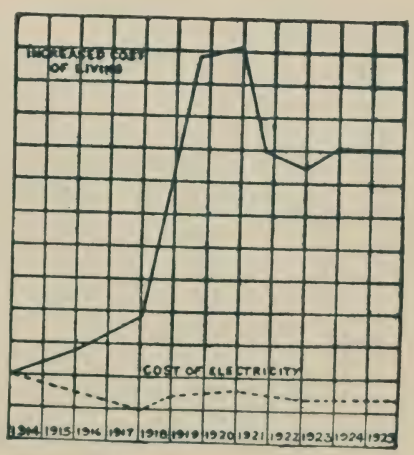
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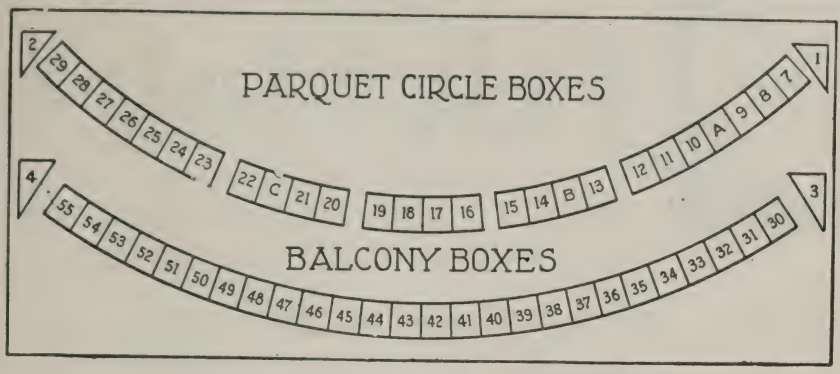
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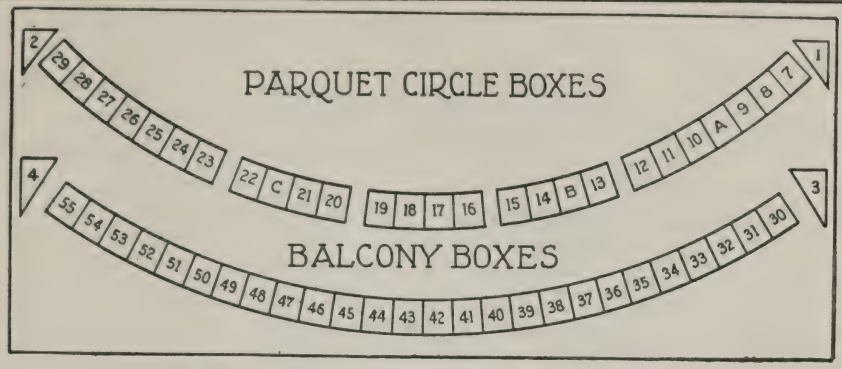
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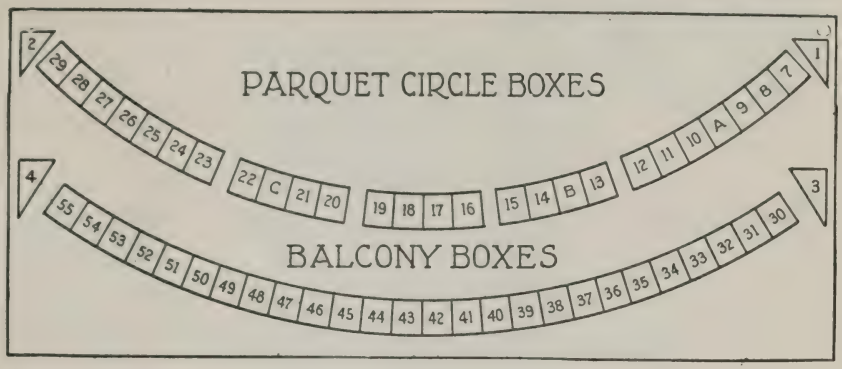
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DOPPER — **Ciaconna Gotica**

MOZART — **Concerto No. 7, for Violin and Orchestra**

I. Allegro maestoso
II. Andante
III. Rondo

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Notes on the Program

By LAWRENCE GILMAN

Ciaconna Gotica ("Gothic Chaconne")... ....Cornelius Dopper

(Born at Stadskanaal, Province of Groningen, Holland, February 7, 1870.)

Cornelius Dopper studied at the Leipsic Conservatory, and afterward conducted operas at Amsterdam. In 1906 he was engaged as one of the conductors for Mr. Henry W. Savage's English opera company, and traveled in America with the *Madame Butterfly* production. In 1908 he became assistant to Willem Mengelberg with the Concertgebouw Orchestra at Amsterdam. Among his compositions are four operas, eight symphonies (one of them, No. 5, is a choral setting of the *Iliad*), a concerto for 'cello, and one for trumpet and timpani with orchestra; a string quartet, choral pieces and songs.

* * *

Dopper's *Ciaconna Gotica* was composed in 1920, and was first performed by the Concertgebouw Orchestra in Amsterdam, under the direction of the composer, on October 24th of that year. It was then entitled *Adagio mesto* (*Theme with Variations*), but Dopper afterward changed the title to *Ciaconna Gotica*.

The chaconne, like the passacaglia, was originally a dance (usually in triple time and rather slow movement) consisting essentially of a series of variations on a short theme, from two to eight bars in length. It is agreed by all that it closely resembles the passacaglia in form; but the Wise Men of the dictionaries and treatises are not united as to the characteristics which differentiate the two types. An elaborate modern chaconne or passacaglia, of course, usually deviates from the strict form, in that the theme is modified rhythmically and in its harmonic and intervallic structure. Schweitzer, the brilliant Alsatian scholar and authority on Bach, has told us that while the composer of a chaconne is privileged to introduce his recurring theme in any voice, the writer of a passacaglia must—according to the strict rules of the game—confine his theme to the bass; and Spitta agrees with him. Parry in his admirable study of Bach defines the distinction between the two forms, and reaches a conclusion precisely the reverse of Schweitzer's; so does Ebenezer Prout; so, also, does the author of the article "Passacaglia" in *Grove's*. And if the student wishes further entertainment, he might look up some of the older theorists on the subject of the two forms.

* * *

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In Dopper's piece the recurring theme (original with him) undergoes various metamorphoses, and appears in different parts of the tonal web. Since it is a modernized application of the old form —as the finale of Brahms' E minor Symphony is of the passacaglia— it proceeds with complete freedom of action. The piece is an elaborate and resourceful development of the musical kernel that lies at the heart of the theme. The prevailing temper of the work, true to the connotations which the adjective "gothic" seems to have suggested to the composer, is sombre and melancholy, though the music traverses other moods, with frequent alterations of tempo, rhythm, and expression. The gravely brooding theme is announced, *pianissimo,* by the lower strings, woodwind, horns, tuba, harp, and timpani (*Adagio mesto, con molto tristezza*).

Concerto No. 7 for Violin and Orchestra, in D major (Köchel 271a) .....Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart was a violinist of uncommon ability. But though he was—as Otto Jahn puts it—"a first-rate performer," he seems to have had little real liking for the instrument, and small confidence in his own powers. He played the violin in public both at Munich and at Augsburg in 1777, and in October of that year he wrote that "they all stared—I played as if I were the first violinist in Europe. . . . Everyone praised the beautiful, pure tone."

In later years, if he had to take part in a quartet or other concerted piece, he preferred to play the viola.

In 1775, at Salzburg, Mozart wrote five violin concertos—for his own use, thinks Jahn. They were composed as follows: the concerto in B-flat major (K. 207) in April; the first of the two in D major (K. 211) in June; the G major (K. 216) in September; the second in D major (K. 218) in October; the A major (K. 219) in December. A sixth concerto, that in E-flat major (K. 268), is believed to be only in part the work of Mozart.

In 1907, the manuscript of a seventh violin concerto ascribed to Mozart was unearthed by Dr. Albert Kopfermann, director of the Music Department of the Royal Library at Berlin. The manuscript bore this inscription: "Concerto per il Violino di Wolfgango Amadeo

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Mozart, Salisburgo, li 16 di Luglio, 1777." Habeneck is said to have had possession of the manuscript in 1837, but it was lost, and did not turn up until seventy years later. Scholars were not at first agreed as to Mozart's authorship of this concerto. Wyzewa and Saint-Foix, in their invaluable study, *W. A. Mozart: 1756-1777* (Paris, 1912), discuss the matter. But Dr. Kopfermann has recently satisfied himself concerning its authenticity. The score was published in 1907 by Breitkopf and Härtel.

* * *

Of the general characteristics of Mozart's violin concertos, Jahn writes as follows: "The first movement—the most elaborate—is even more suggestive of the aria than is the corresponding movement of the symphonies. There is the same fixed alternation between solo and tutti passages, the same adornment of the solo part with passages and cadenzas, and indeed the whole movement is a reminiscence of the serious aria. . . . On the other hand, the structure is more condensed and more animated; the passages grow out of the principal subjects, connecting and adorning them. The movement falls usually into three divisions; the middle one, corresponding to the same division in the symphony, passes into another key, and elaborates one or more motifs more freely than in the symphony, and chiefly by changes of modulation and modification of the passages, whereby the repetition of the first division is effected. Abundant variety of detail is produced, chiefly by the different combinations of the solo part and the orchestral accompaniment; the solo passages are not usually of great length, solo and tutti alternating often and quickly.

"The second movement is simple, and rests essentially on the tuneful and artistic delivery of the *cantilene;* embellishments are not excluded, but they are kept in the background. The character of the movement is generally light and pleasing, but a deeper, though always a cheerful mood, sometimes makes itself felt. The tone is [usually] that of a romance.

"The last movement is, as a rule, in the form of a rondo, in which the solo part moves more freely, especially in the connecting middle passages. . . . It is not unusual for passages in different time and measure to alternate."

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"Poème," for Violin and Orchestra, Op. 25....Ernest Chausson

(Born at Paris, January 21, 1855; died at Limay, June 10, 1899.)

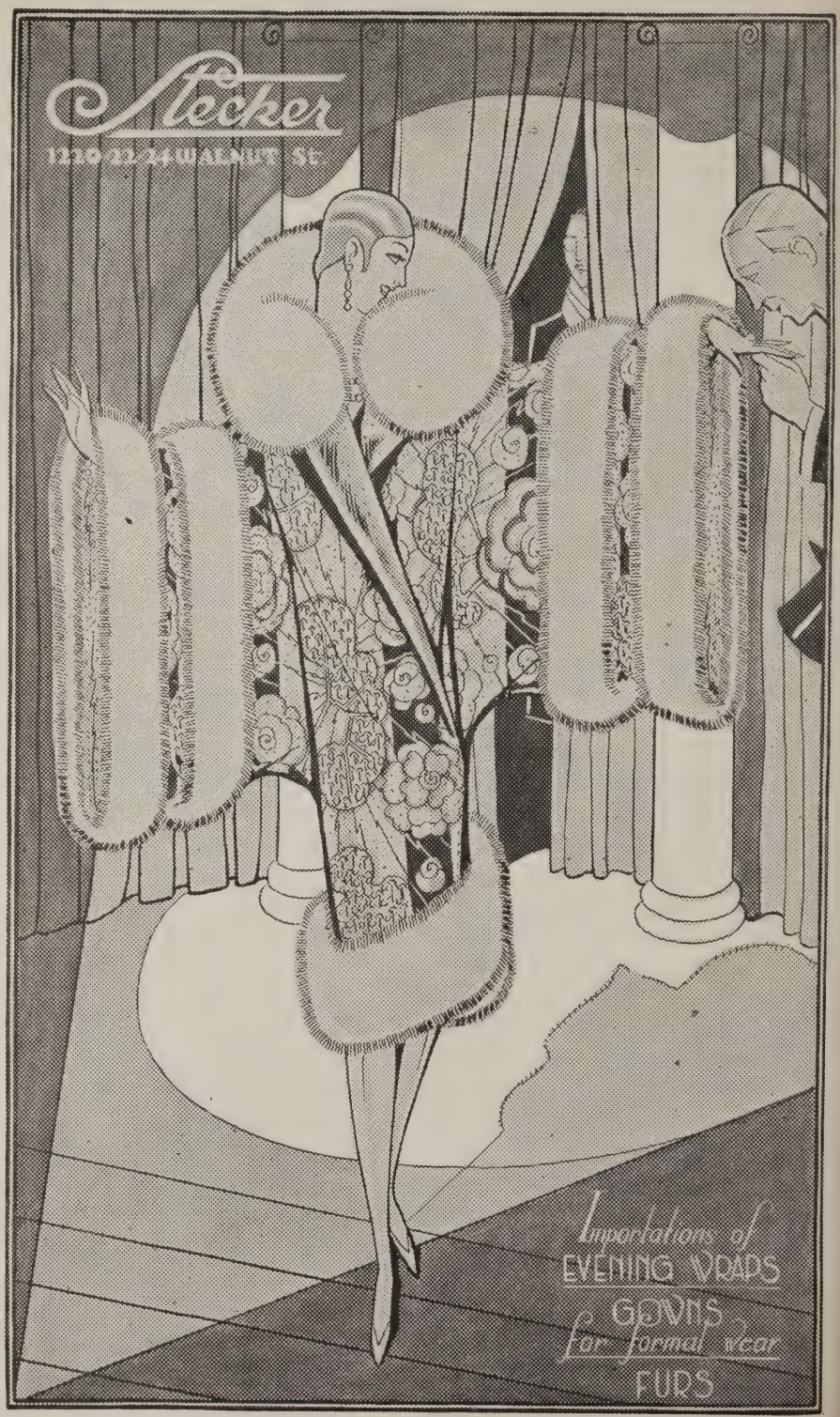
Doubtless the tragic end of Ernest Chausson (he was killed in a bicycle accident in his forty-fourth year), combined with the lovable nature that his friends ascribe to him, accounts in some degree for the singular fervor which characterizes almost all that has been written of him as an æsthetic figure. Jean-Aubry declares that no one wrote music of greater purity and sincerity; Pierre de Bréville says that his heart "beat only for noble thoughts"; Camille Mauclair was reminded, in contemplating certain artistic principles held by Chausson, of the art of Puvis de Chavannes. Some of this fervor—much of it, perhaps—is to be discounted in any attempt at a cool and just appraisement of Chausson's personality as a man and a music-maker; yet one's conviction persists that the personality was remarkable, and that the artist died too soon.

* * *

Chausson seems to have been a strange blend of Cesar-Franckian mysticism, Wagnerian passion, and a kind of romanticism which an American might call MacDowellesque. Jean-Aubry has described him as "a soul from the Round Table, from the time of elves, of water-fays, of rides through legendary forests, of love-lays and of attachments devoid of pretense, sustained upon ardor and respect: it was not by accident that Ernest Chausson made King Arthur the subject of his only stage work." Others hear in his music the swaying of branches in enchanted woods; they discover the trail that leads to the fairy of Brocéliande—"a path through the forests of legends, a new and yet a traditional avenue in the French landscape." This was his Weber-like, Raff-like, MacDowellesque side. The Wagnerian side of him—the ardent, sensuous, *Tristanesque* vein in his music—emerges in the passionate melancholy of the *Poème de l'Amour et de la Mer* (Op. 19), the *Poème* for violin and orchestra (played at this concert), the *Chanson perpétuelle* (Op. 37) for voice and orchestra, and in certain of the songs. The Franckism in his nature—the spiritual, aspiring, mystically rapturous side—is in the Symphony (where also is the plangent ghost of Richard of Bayreuth), in the chamber-music, and elsewhere.

* * *

The *Poème* was composed in 1896, and Ysaye gave it its first performance: at a Colonne concert in Paris, April 4, 1897.


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It is free in form, and employs effectively a contrast of moods between the *Lento e misterioso* theme, darkly harmonized, and the more ardent subject that is set against it.

The orchestral accompaniment is richly scored: for wood-wind in pairs, four horns, two trumpets, three trombones and tuba, timpani, harp, and strings.

Second Suite for Orchestra, in C major, Op. 20, Georges Enesco

(Born at Cordaremi, Roumania, August 7, 1881.)

This work has a curious history. It was composed in Roumania between August 12 and October 14, 1915, and was performed for the first time by the Bucharest Symphony Orchestra in 1916. When Roumania entered the War, the manuscript of this and other works by Enesco, together with many of the national treasures of Roumania, were sent to Moscow for safe-keeping. In the confusion following the revolution in Russia, Enesco's box of manuscripts disappeared from view, and the composer was unable to trace his music until last year, when it was discovered in Moscow by the French Ambassador, Monsieur Herbette. The French Ministry of Fine Arts notified Mr. Enesco, who was at that time in the United States, and the box of manuscripts was returned to him. Among its contents, which had been lost for eight years, were the Second Orchestral Suite (the work on this program), the Second Symphony, a quartet for piano and strings, piano pieces and songs, together with sketches for a third suite for orchestra.

The Second Suite is still in manuscript, and is performed on this occasion for the first time outside of Roumania.

* * *

The work is a modernization of the classical dance suite, and comprises, after the model of the familiar suites of Bach, a group of contrasted dance movements prefaced by an overture.

The movements are as follows:

I. Overture: *Allegro ben moderato,* 4-4.
II. Sarabande: *Moderato sostenuto,* 3-4.
III. Gigue: *Vivace, ma non troppo,* 6-8.
IV. Menuet Grave: *Ben moderato,* 3-4.
V. Air: *Andante mesto,* 7-8.
VI. Bourrée: *Tempo di Bourrée,* 2-2.

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Mr. Enesco has used no Roumanian folk material in this score; but the last movement, the Bourrée, has a strongly marked peasant character. It is the most elaborate and important movement of the suite.

The work is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, English horn, 4 horns, 2 trumpets, 3 trombones, tuba, piano, harp, percussion, and strings. It is dedicated "To the Orchestra of the Ministry of Public Instruction of Bucharest, and to its Director, Démètre Dinico."

* * *

Someone has said that the boastful assertion of the heroine in Bernard Shaw's *Arms and the Man,* to the effect that her family visited Bucharest annually to attend the opera, is probably the only reference in our literature to the musical life of Roumania. The statement is no doubt insufficiently qualified. It is true, however, that Roumania has not cut much of a figure in the art music of Europe; for her chief contribution to the music of the world is to be sought in the folk-tunes of her people. But forty-five years ago Roumania made a contribution of another kind to the music of our time when she bore Georges Enesco and sent him at the age of seven from his father's farm, near the town of Cordaremi, to study the ways of sophisticated European music at the Vienna Conservatory. Though Hellmesberger looked over his spectacles at the little Roumanian peasant boy and remarked tartly that the Conservatory was "not a cradle," he finally consented to admit young Georges—not only to the Conservatory, but to his own household. Four years later, the eleven-year-old Enesco walked off with the first prizes for violin and harmony.

* * *

Enesco has told us something of his early years and of his subsequent career; and those who believe that much may be learned of the essential character of a man and an artist by a knowledge of his tastes, will find Enesco's self-analysis, as communicated to an American visitor who talked with him some years ago in Paris, full of interest and enlightenment.

"People have been puzzled and annoyed," he said, "because they have been unable to catalogue and classify me in the usual way. They could not decide exactly what type of music mine was. It was not French after the manner of Debussy, it was not exactly German,

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they declared. In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one. That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Roumania, but when I was seven years old I was studying in Vienna, and, incidentally, composing sonatas, rondos, and a good many other things. I learned harmony and counterpoint with Fuchs, and I studied violin with the younger Hellmesberger. I took up piano, organ, 'cello, and went on steadily with my composition. The father of Hellmesberger took a deep interest in me. I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a large choral society which sang all the great masses, I used to sit among the singers studying the scores.

"In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even today my works show a combination of their influence. No, there is nothing so strange about that. Wagner and Brahms were not as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. . . . The aim of both was for the highest and noblest. The main difference between the two consists in the fact that Brahms lacked the sensuous element which one finds in the music of Wagner.

"After years of study in Vienna I went to Paris, and, after some trouble, because I was young and a foreigner, succeeded in entering the Conservatoire, where I had Massenet for one of my teachers in composition. At the Conservatoire, I naturally absorbed French influences to a certain extent, which, combined with the German, gave a further character to my writings."

* * *

Mr. Enesco did not refer to the fact that at the Paris Conservatoire, where he had Fauré as well as Massenet for a teacher of composition and Marsick as violin master, he won a second *accessit* for counterpoint and fugue in 1897 and first prize for violin playing two years later, when he was still under twenty. Edouard Colonne, who had heard and liked some of the young Roumanian's early chamber music at a concert of his works given at Paris in June, 1897, produced Enesco's first orchestral work, the *Poème Roumain*, Op. 1, at a Châtelet concert in February, 1898, thereby putting him on the Parisian map and preparing the way for his career as violin

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virtuoso and composer. This fortunate career, begun conspicuously a generation ago, when he toured Europe in 1889-90, led him happily to the steps of Carmen Sylva's throne, for Enesco became Court Violinist to the Queen of Roumania.

Enesco lived for a while in Paris. When the war broke out he returned at once to Roumania, where he endured with the rest of his countrymen the afflictions of the succeeding years. Since the war he has been active in the musical life of Bucharest, as conductor, as organizer of concerts of modern music, as stimulator of public interest in the work of young Roumanian composers, as "honorary president of the artistic committee" of the Bucharest Philharmonic. He is known in Europe as one of the most versatile of contemporary musicians, for he is not only a composer, a violinist, and a conductor, but a pianist, a 'cellist, and an organist. "I have played," he remarked somewhat wearily as long ago as 1912, "at an enormous number of concerts, and have also done considerable conducting." He visited America for the first time in the season of 1922-23, when he made his début here as guest conductor of the Philadelphia Orchestra at the concerts of January 5-6, 1923.

* * *

Enesco's principal works include the *Poème Roumain* (Op. 1) that brought him his earliest celebrity twenty-eight years ago; two sonatas for violin and piano (Op. 2 and Op. 6); *Symphonie concertante* for 'cello and orchestra; *Pastorale Fantaisie* for orchestra; a "Dixtuor" or "symphony" for two flutes, oboe, English horn, two clarinets, two horns, and two bassoons; the well-known First Suite for orchestra (Op. 9); the Second Suite performed at this concert; a quartet and an octet for strings; *Trois Rhapsodies Roumaines* (Op. 11); two Symphonies (No. 1, in E-flat, Op. 13, and No. 2, in A, Op. 17), and a Third Symphony, a *triptyque symphonique* described as "pseudo-Dantesque," and progressing (somewhat after the manner of the *Dante* Symphony of Liszt) from infernal depths to paradisiacal heights, with a final expression of "the supreme beatitude and peace in the Absolute." This composition was performed at a Colonne concert in Paris, February 26, 1921, and it was then described as a "second version" of a work that had been produced two years before at Bucharest. Enesco is now at work upon the scoring of an opera, *Oedipe*, in four acts, to a libretto by Edmond Fleg, and is composing a piano sonata in F-sharp minor.

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O MARY, WHERE IS YO' BABY - - arr. by Kennedy
NOBODY KNOWS WHAT TROUBLE I'VE SEEN arr. by Johnson

¶ DE BLIND MAN - - - - arr. by Kennedy
SOMETIMES I FEEL LIKE A MOTHERLESS CHILD - - arr. by Burleigh
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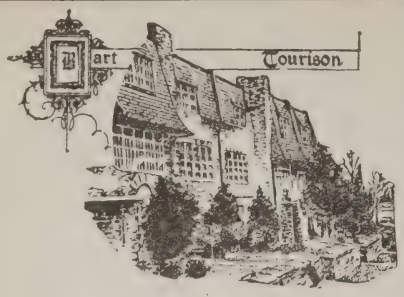
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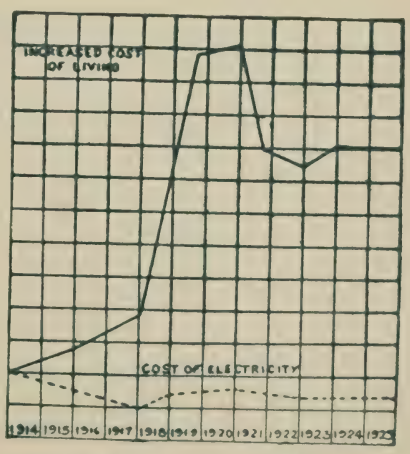
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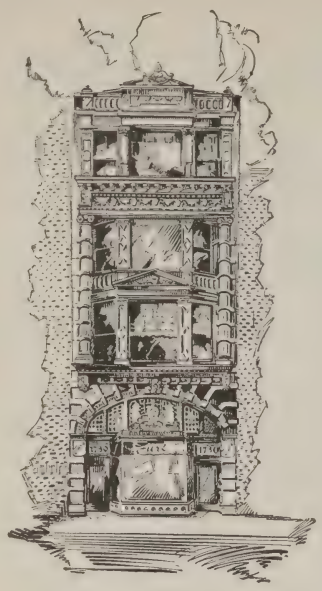
CHAUSSON	- -	Trio in G minor, Opus 3
TSCHAIKOWSKY	- - -	Trio, Opus 50

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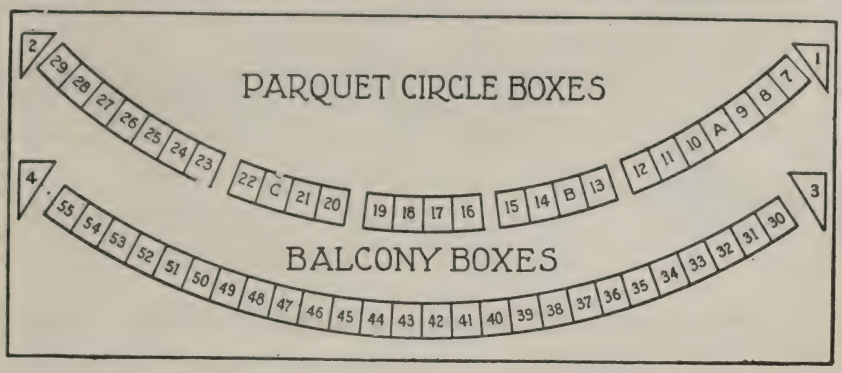
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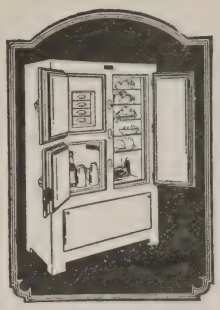
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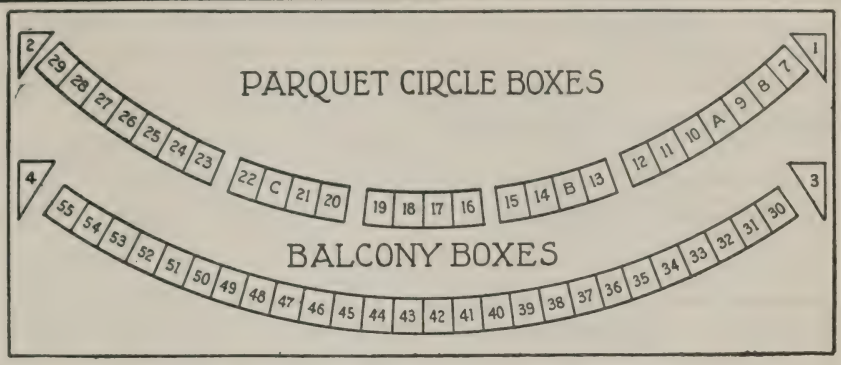
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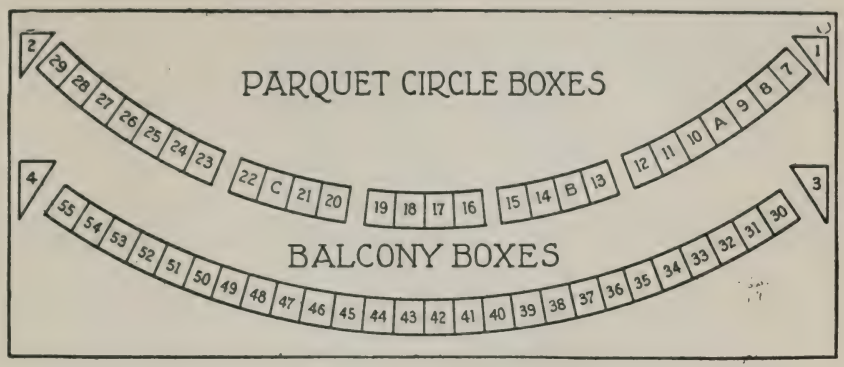
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PROGRAM

BIZET — **Excerpts from "L'Arlésienne"**

I. Prélude
II. Minuetto
III. Adagietto
IV. Danse Provençale
V. Carillon

RAVEL — **Alborada del Gracioso**

DEBUSSY — **La Cathédrale Engloutie**

(Repeated by Request)

INTERMISSION

Of ten minutes' duration, at evening concert only.

BEETHOVEN — **Symphony No. 6, in F (Pastoral)**

I. Allegro ma non troppo. Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande.
II. Andante molto moto. Scene am Bach.
III. Allegro. Lustiges Zusammensein der Landleute.
IV. Allegro. Gewitter. Sturm.
V. Allegretto. Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm.

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Notes on the Program

By LAWRENCE GILMAN

Excerpts from "L'Arlésienne".....Georges Bizet

(Born at Paris, October 25, 1838; died at Bougival, France, June 3, 1875.)

Bizet was commissioned to write incidental music for the production of Alphonse Daudet's Provençal drama, *L'Arlésienne,* at the Vaudeville Theatre, Paris. The play and Bizet's music were given there October 1, 1872, but the result was a lamentable fiasco, and the piece was withdrawn after fifteen performances. Bizet then chose various numbers out of the twenty-seven that he had composed for the play, and arranged them as a concert suite (a second suite was put together by Guiraud after Bizet's death).

Daudet's play has no heroine—only a hero: a tragic amorist who goes mad of love, and can find no remedy for his ill but a self-sought and violent death.

This desperate swain,—Fréderi, a young farmer of Carmague,—burns for a maleficent brunette, the Girl of Arles. She is not visible in the play, but she controls its action; for her influence comes between Fréderi and the impeccable Vivette, who loves the tormented farmer; and at last, on a night of festival, he kills himself to the music of peasant merrymaking.

There are other elements in the play: the tender devotion of the aging lovers, Mère Renaud and the Shepherd Balthazar; the demented young brother of Fréderi, called The Innocent, whose mind becomes increasingly lucid as Fréderi's shudders into madness.

* * *

On the occasion of the hundredth performance of "L'Arlésienne," Alphonse Daudet wrote the following letter to a friend:

"Yes, indeed, I shall be there, my dear Porel—we will attend the centenary of a *four célèbre,*—a famous frost. I cannot forget that one evening, fifteen years ago, when Georges Bizet and myself, standing in the wings, trembling with anxiety, our faces pallid and

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drawn with that stupid sense of unrest so prevalent on first nights, witnessed the downfall of this very same *L'Arlésienne,* as it came to an ignominious end on the Vaudeville stage amid public ennui and indifference. 'They are not listening,' whispered my companion in heart-broken tones. But *now* they come, *now* they listen, because Bizet is dead and has become a classic; because Lamoureux himself has fêted him; perhaps, too, because my name is better known than it was fifteen years ago, and the public, above all else, love security in their pleasure. . . ."

"Alborada del Gracioso".....**Maurice Ravel**

(Born at Ciboure, Basses-Pyrénées, March 7, 1875.)

This is a transcription, made by Ravel himself, of one of the pieces in *Miroirs,* composed for piano solo. The five numbers of *Miroirs* were composed in 1905, and were played for the first time at a concert of the Société Nationale, Paris, January 6, 1906, by Ricardo Viñes. Thus these pieces stand in chronological order among Ravel's piano works between *Jeux d'Eau* (1901) and *Gaspard de la Nuit* (1908), the three little tone-poems after Aloysius Bertrand (*Ondine, Le Gibet, Scarbo*). To the same year as *Miroirs* belongs the *Sonatine* for piano.

The set of piano pieces collectively entitled *Miroirs* comprise these numbers: (1) *Noctuelles;* (2) *Oiseaux tristes;* (3) *Une barque sur l'Océan;* (4) *Alborada del Gracioso;* (5) *La Vallée des Cloches.*

Alborada del Gracioso is to be grouped among those works by Ravel in which the Spanish influence is prominent. It may be associated from this point of view with *Habanera,* one of the suite of pieces for two pianos entitled *Les Sites Auriculaires* (1895-6); with the *Rapsodie Espagnole* for Orchestra (1907); with the *Vocalise en forme d'Habanera* (1907); with the delectable comic opera,

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L'Heure Espagnole (1907), and with the *Melodie Espagnole,* one of the set of seven nationalistic songs published by Jurgenson, in Russia, in 1910.

* * *

"Alborada" means an aubade, or morning serenade. (Rimsky-Korsakow used the term as title for the first and third movements of his *Spanish Caprice.*)

The significance of the word "gracioso" in Ravel's title is indicated by Mr. G. Jean-Aubry in his study of Ravel.[1] *"Alborada del Gracioso,"* he tells us, "means 'morning song of the gracioso.' The latter word defies translation. It implies a kind of buffoon full of finesse, with mind always alert, and with irony ever in readiness—a sort of Figaro. For the ever alert mind of this type of character, it would seem as if night were never present; for him it is ever the hour of the aubade, always the hour of smiles and of delicacy. He is skilled in pleasant mockery, and is loath to vociferate. He enjoys the sweetness of living, and is not unaware of its reflections. He dreams of charming memories, and, long before, composed a pavane to the memory of a defunct Infanta, and its delicacy and finesse are such that the idea of death is screened behind them."

To which it might be added that there are some who would be disposed to fancy that Monsieur Jean-Aubry is describing Maurice Ravel himself.

The music itself is of extraordinary rhythmic vitality, and drenched in Spanish color. Ravel has scored it for an orchestra of wood-wind in pairs, with piccolo, English horn, and contra-bassoon; four horns, three trumpets, three trombones, tuba, tympani, percussion, two harps, and strings.

---

[1] Included in the book of essays published under the title, *French Music of Today* (London, 1919).



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"La Cathédrale Engloutie" ["The Engulfed Cathedral"], Claude Debussy

(Born at St. Germain-en-Laye, near Paris, August 22, 1862; died at Paris, March 26, 1918.)

This is a transcription of the familiar piece from Book I of Debussy's two sets of Preludes for the piano. The first book, containing twelve Preludes, was published in 1910.

We shall step aside at this point and let Alfred Cortot, the admirable virtuoso, and an authority upon the piano music of Debussy, speak of this Prelude.

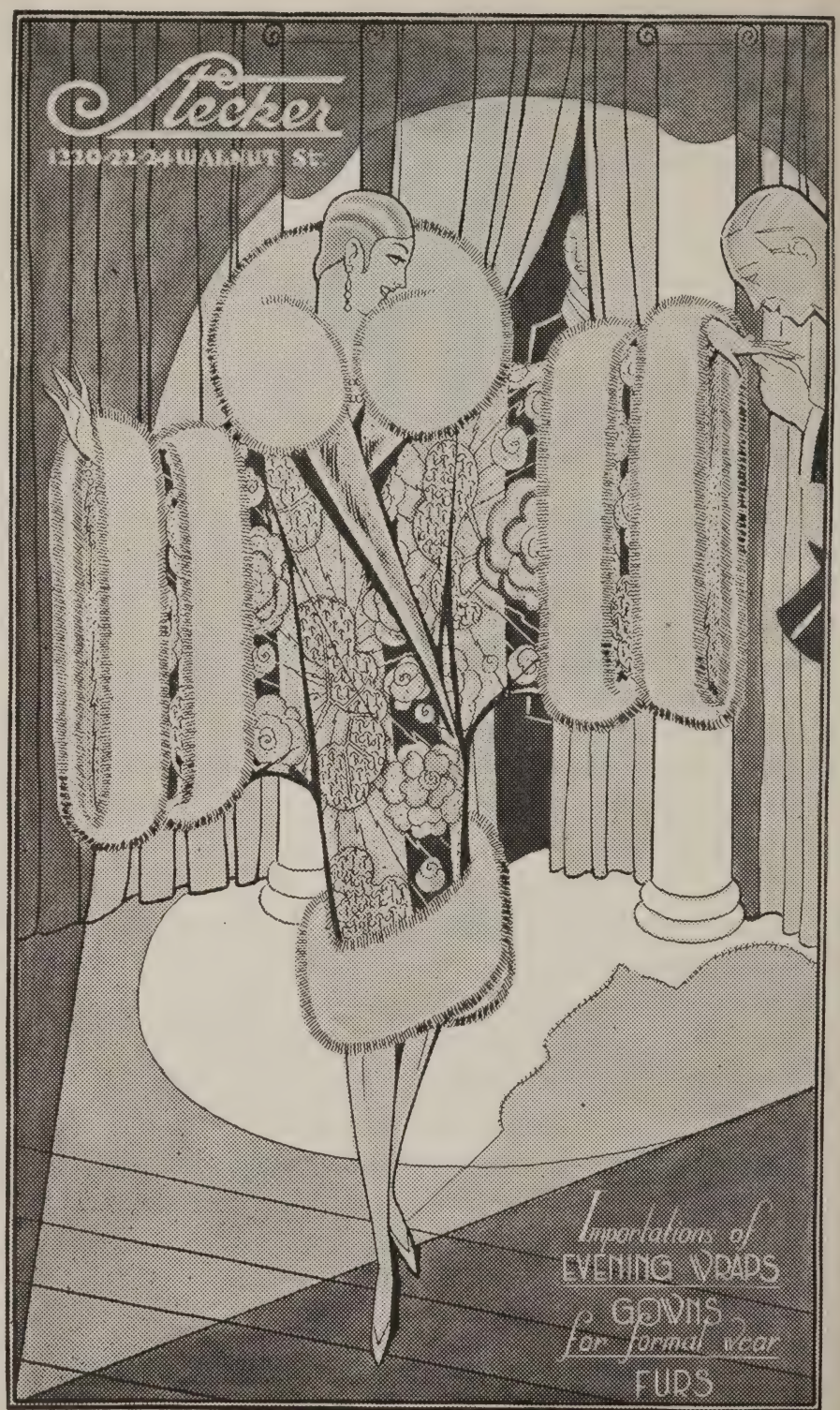
Monsieur Cortot, in his brochure, *The Piano Music of Claude Debussy,*[2] remarks that in the year 1910, with the publication of the First Book of Preludes for the Piano, "the genius of Debussy asserted itself in a form more inventive, more varied, than it had yet achieved. The romantic conception of the Prelude [he continues] as it was born in the sensitive imagination of Chopin, was the ardent and comprehensive expression of a human sentiment which had no other constraint than the very limit of its torment or its exaltation. Such an expression could have suited Debussy only if it were adapted to the exigencies of a more objective art and a less impulsive sensibility.

"Not that Debussy ignores the penetrating accents of a profound expressiveness. His preludes, *Des pas sur la Neige,* or *Ce qu'a vu le vent d'Ouest,* show this in a sufficiently convincing manner. But he never abandons the exact control of his emotion; and when he intends to provoke ours, it is not by the feverish means of a passionate inspiration.

"He insists, on the contrary, in his last works, on that apparent reserve of feeling which determines not only the personal character of his piano music, but also the special pleasure that it procures us.

---

[2] Published in 1922 by J. & W. Chester, Ltd., London, as a reprint from an article contributed to the Special Debussy Number of *La Revue Musicale* for December, 1920.


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* * *

The Prelude which Debussy entitles *La Cathédrale engloutie* ["The Engulfed Cathedral"] was suggested by the old Breton legend of the sunken city of Ys. According to this legend, the engulfed Cathedral of Ys, which lies slumbering and accursed beneath the waves, sometimes on clear mornings when the sea is transparent emerges slowly from the depth of the ocean and of the ages. The bells ring, and the chanting of priests is heard. Then the vision disappears again beneath the indolent sea.

Symphony No. 6, in F major ("Pastoral"), Op. 68,
Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

For Beethoven, the "Return to Nature" was no deliberately romantic sophistication. To his devout and passionate spirit, it was a resort as spontaneous and naïve and profound as the inclination of the mediæval mystic's soul toward God. He sincerely and piously believed that wisdom broods upon the hills and in the long forest aisles; that sustenance for the heart could be garnered from sunlight and free winds, and spiritual peace drunk from quiet valleys as from a divinely proffered cup. He would have understood that ecstatically

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confident cry of a Celtic dreamer of today: "Death will never find us in the heart of the wood!" To his mind, as to Lafcadio Hearn's, had come the thought that illumination of a transcendent kind was yielded "by the mere common green of the world." For Beethoven, there were confirmations and reinforcements in that murmuring and timeless mystery that engrossed the meditations of Hearn: "the ghostliness that seeks expression in this universal green—the mystery of that which multiplies, forever issuing out of that which multiplies not. Or is the seeming lifeless itself life—only a life more silent still, more hidden?"

* * *

Beethoven copied from his beloved and much-thumbed volume of Sturm's *Lehr und Erbauungs Buch* this passage: "One might rightly denominate Nature the school of the heart; she clearly shows us our duties towards God and our neighbor. Hence, I wish to become a disciple of this school and to offer Him my heart. Desirous of instruction, I would seek after that wisdom which no disillusionment can confute; I would gain a knowledge of God, and through this knowledge I shall obtain a foretaste of celestial felicity." Beethoven himself wrote to the Baroness Droszdick that he was convinced of the fact that "no one loves country life as I do. It is as if every tree and every bush could understand my mute enquiries and respond to them." A dozen years before his death he exclaimed: "Almighty God, in the woods I am blessed. Happy every one in the woods. Every tree speaks through Thee. O God! What glory in the woodland! On the heights is peace—peace to serve Him." Sir George Grove records a tradition that Beethoven refused to take possession of an engaged lodging because there were no trees near the house. "How is this? Where are your trees?"—"We have none."—"Then the house won't do for me. I love a tree more than a man." Charles Neate, the British musician who knew Beethoven, told Thayer, the master's admirable biographer, that Nature was "his [Beethoven's] nourishment."

* * *

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M. d'Indy calls the "Waldstein" Sonata "eminently pastoral"; he regards the Seventh Symphony as "a pastoral symphony pure and simple"; and the Eighth Symphony, he thinks, "evidently retraces impressions received from Nature." In the first movement of the sonata for violin and piano in G major, Op. 96, "one already feels the caresses of a soft breeze." The adagio is "a revery on a wooded slope which would be a fitting pendant to that 'on the bank of a brook.'" In the scherzo, M. d'Indy, whose second-sight is most

[8] The *Sonata Pastorale*, Op. 28, did not get its name from [Beethoven] or with his consent. It was so-called by a publisher, probably because the last movement recalls the 6-8 sequences, which were formerly supposed to represent the music of shepherds."—Grove (*Beethoven and His Nine Symphonies*).

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enviable, perceives Beethoven "lying in a meadow, or maybe perched in a tree," noting a dance of country folk.[4]

* * *

Beethoven composed the Pastoral Symphony in the summer of 1808, in what were then the wooded environs of Vienna. Into this music he poured his delight in the beauty of the world. Back of its charming and ingenuous picturing of rural scenes and incidents and encounters—its brookside idyls, its merrymaking and thunder-storms and shepherds' hymns; back of the element of profound emotional speech connoted by Beethoven's slightly self-conscious deprecation about his music being "more an expression of feeling than portraiture"—back of all these more evident aspects, rises the image of a poet transfixed by the immortal spectacle, and recording his awe and tenderness in songs that cannot help being canticles of praise.

How lovely the music is at its best! Did Beethoven ever write anything fresher, more captivating, than the themes of the First Movement—whether or not they are derivations from Slavonic folk tunes? And you will search far in his works before you find anything so simply contrived, yet so delectable, as that modulation from B-flat to D, in the 163d measure, with the entrance of the oboe on A above the F-sharp of the first violins.

* * *

As you listen to this lucid and lovely music, full of sincerity and candor and sweet gravity, you may recall the folk tale of the old man who could always be found at sunrise looking seaward through the dusk of the woods, with his white locks blowing in the wind that rose out of the dawn; and who, being asked why he was not at his prayers, replied: "Every morning like this I take off my hat to the beauty of the world."

---

[4] We have quoted these passages in M. d'Indy's *Beethoven* from the excellent English translation by Dr. Theodore Baker (Boston Music Co., 1913).

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OCTOBER 9-16-23-30	OCTOBER 10-17-24-31	OCTOBER 26
NOVEMBER 6-13-20-27	NOVEMBER 7-14-21-28	NOVEMBER 9
DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
* Monday Afternoon	MAY 1	

LIST OF SOLOISTS FOR THE FRIDAY AND SATURDAY CONCERTS*

October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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OCTOBER 14-15	FEBRUARY 3-4
DECEMBER 9-10	APRIL 21-22

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BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, October 28, January 20, March 31.

PITTSBURGH (Syria Mosque)—Monday Evening, February 22.

DAYTON (Memorial Hall)—Tuesday Evening, February 23.

CHICAGO (Orchestra Hall)—Wednesday Evening, February 24.

TOLEDO (Rivoli Theatre)—Thursday Evening, February 25.

CLEVELAND (City Auditorium)—Friday Evening, February 26.

DETROIT (Masonic Hall)—Saturday Evening, February 27.

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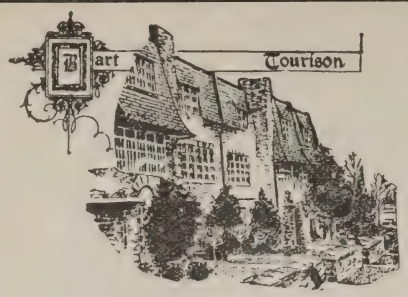
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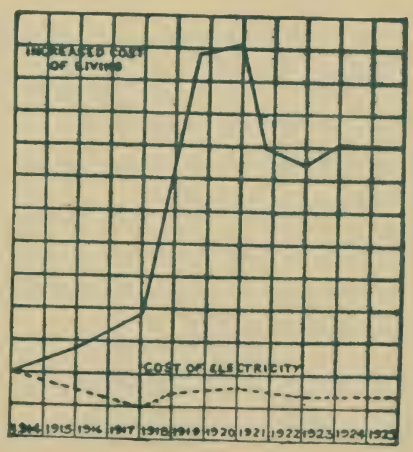
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FRIDAY EVENING, MARCH 26th, 1926

8.30 o'clock

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REBA PATTON, *Soprano*, Academy of Music Foyer

MONDAY EVENING, APRIL 19, 1926

8.30 o'clock

MISS PATTON made a brilliant debut recital last season, when critics and audience alike were impressed with the beauty of her voice and her skill in using it. She will be assisted in this recital by William M. Kincaid, solo flutist of the Philadelphia Orchestra.

MARIAN ANDERSON, *Contralto*, Academy of Music

THURSDAY EVENING, MAY 20, 1926

8.30 o'clock

MISS ANDERSON last summer in New York, won the Annual Stadium Contest for singers, taking first place among more than 300 contestants. This entitled her to an appearance with the New York Philharmonic Orchestra. She scored a tremendous success at this appearance. She has also appeared as soloist with the Philharmonic Society of Philadelphia and has sung many important concert engagements. She has been declared to have one of the richest contralto voices now before the public.



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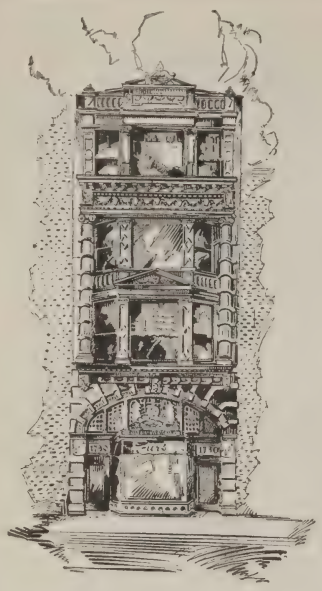


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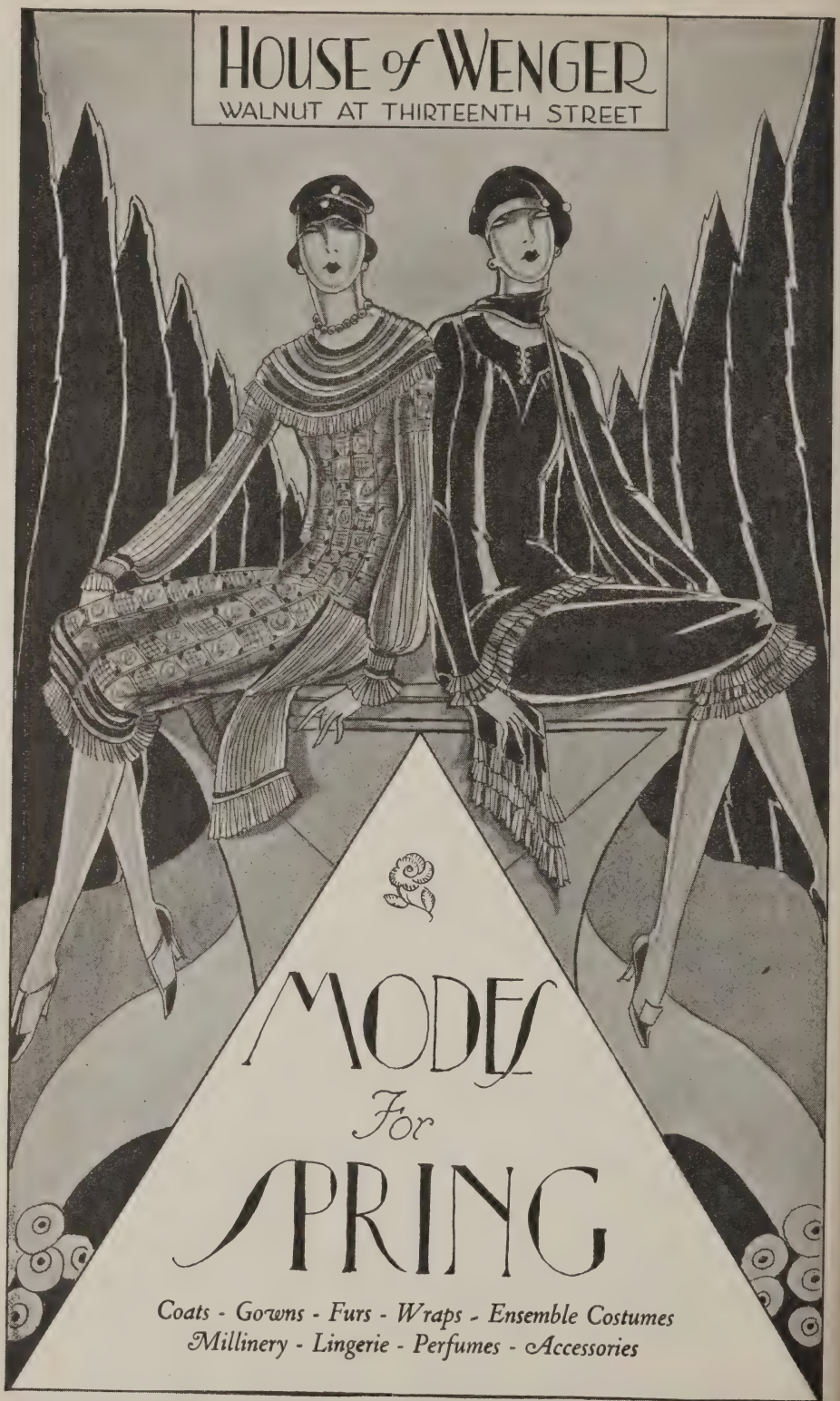
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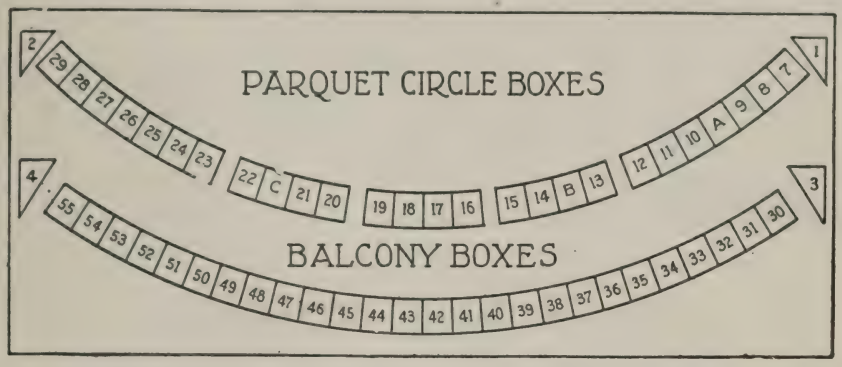
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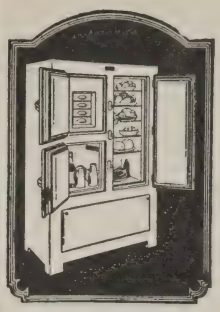
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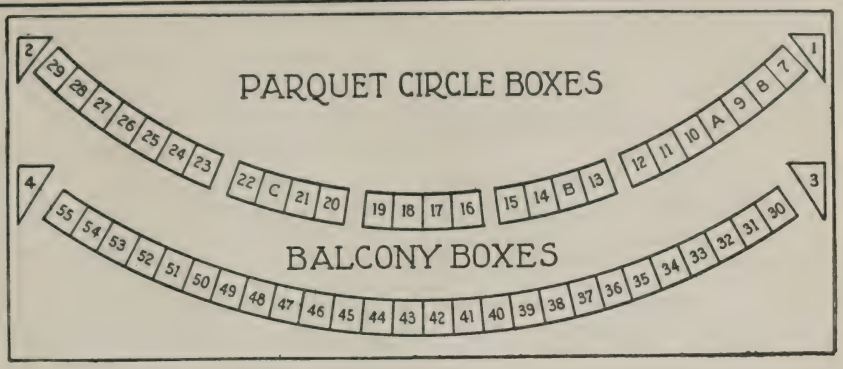
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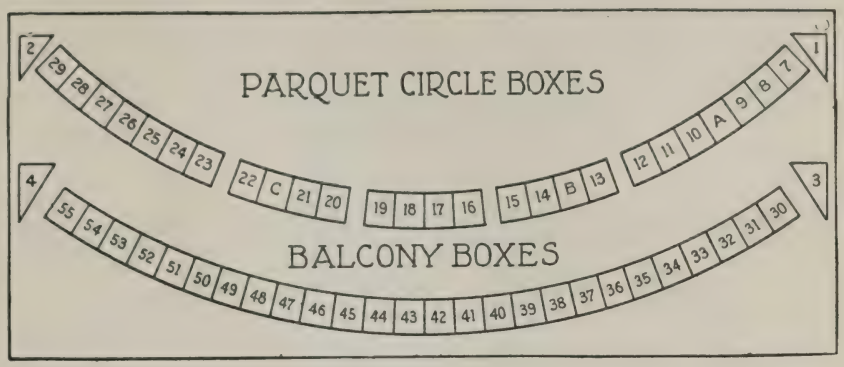
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  (b) Danse de la fée dragée
  (c) Trépak. Danse Russe
  (d) Danse Arabe
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  (f) Danse des Mirlitons
III. Valse des Fleurs

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II. Allegro con grazia
III. Allegro molto vivace
IV. Finale. Adagio lamentoso

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Notes on the Program

By LAWRENCE GILMAN

PETER ILYITCH TSCHAIKOWSKY

(Born at Votkinsk, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Suite from the Ballet, "Casse-Noisette" ["Nutcracker"], Op. 71 A

Early in the year 1891 Tschaikowsky was commissioned to write an opera and a ballet for the St. Petersburg Opera House. For the opera he selected a Russian version by Swanzeff of Herz's drama, *King René's Daughter,* which Tschaikowsky turned into a one-act opera with the title of *Iolanthe.* For the subject of the ballet he chose a French version by the elder Dumas of E. T. A. Hoffmann's fairy tale, *Nussknacker und Mausekönig* ("The Nutcracker and the Mouse-King"), from the collection of stories called *Die Serapions Bruder.* Dumas entitled his version of the tale *Histoire d'un Casse-Noisette.*

In April, 1891, Tschaikowsky made his first and only visit to the United States, assisted at the opening of Carnegie Hall, was tortured by homesickness and upset by too many dinners, and returned to his beloved Russia late in May.

Before he sailed for America he had completed the first act of the ballet; and a month after his return to Russia the entire work had been drafted. The scoring was completed in February of the following year (1892); and at a concert of the Russian Musical Society in St. Petersburg, March 19, 1892, Tschaikowsky conducted a suite put together from movements in the score. The new suite was enthusiastically received, and five of the numbers had to be repeated. The ballet itself, completed later in the Spring, was given for the first time, together with *Iolanthe,* at the Imperial Opera House, St. Petersburg, December 18, 1892. The Court was present, and seems to have been pleased, though Modeste Tschaikowsky in his *Life* of Peter says that neither the ballet nor the opera achieved more than a *succès d'estime.* The subject was unusual, the lady who impersonated the Sugar Plum Fairy was homely, and the admirable ballet-master, Petipa, was absent because of illness. "The delicate beauty of the music did not appeal to the public on a first hearing." It was in the course of this same winter that Tschaikowsky began work on his *Pathetic* Symphony.

* * *

The scenario of the ballet concerns a wonderful dream that came to little Marie[1] Silberhaus after the Christmas party at which the presents were dolls that behaved as if they were alive—though Marie herself had received only an ordinary household nutcracker, which apparently had no higher destiny than the destruction of filbert shells. But Marie, after the wise and mysterious fashion of the young, was captivated by the poor crunching thing, and after the candles had been blown out and when the house was dark and

[1] She is "Claire" in the scenario used by Tschaikowsky.

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still, she climbed out of bed and tiptoed downstairs to look at her pet. Whereupon marvelous things began to happen. The Christmas tree blazed again with light, the toys and sweetmeats were dancing wildly, and the Nutcracker had come to life and was taking part in the festivities. But suddenly a terrific battle began between the tin soldiers, led by the Nutcracker, and an army of mice under the command of their king. The Nutcracker and the Mouse-King clinched, and things looked black for the Nutcracker, whose muscles were naturally a bit lame from his labors at the Christmas dinner. But just at this moment Marie slew the Mouse-King with her slipper, and his army retired in defeat. The Nutcracker was transformed into a glorious young prince, and he and Marie flew away together over the silent, snowy forests to the delectable Kingdom of Sweetmeats and Lollipops. Here they were welcomed by the Sugar-Plum Queen: the Fairy Dragée, with all her Court, and a dance of the Sweetmeats was arranged for the edification of the visiting lovers.

* * *

(1) Ouverture Miniature (*Allegro giusto,* B-flat major, 2-4).

This prelude to the fairy ballet is scored without the lower bass instruments—the celli and double-basses are not used at all. The chief theme begins at once, *pianissimo,* in the violins.

(2) Danses Caracterisques:

(a) Marche (*Tempo di marcia viva,* G major, 4-4).

In the ballet, the opening scene of the first act is the decorating and lighting of the Christmas tree; then President Silberhaus, who is giving the party, orders the March to be played. Clarinets, horns, and trumpets have the captivating march tune. There is a contrasting trio-like section in E minor.

(b) Danse de la Fee Dragee (*Andante non troppo,* E minor, 2-4).

This dance is taken from a *Pas de deux* in Act II called, in the score, "Variation II (pour la danseuse)." After four introductory measures, the célesta plays the chief theme, and later disports itself in a cadenza.

(c) Trepak, Danse Russe (*Tempo di Trépak, molto vivace,* G major, 2-4).

In the second act of the ballet, No. 12 of the score is a divertissement comprising these dances: *Chocolat, Café, Thé, Trépak,* and *Danse des Mirlitons.* In the concert suite they are differently named: *Café* is changed to *Danse Arabe,* and *Thé* to *Danse chinoise.* The Trépak is a national Russian folk dance, of rapid and energetic character, strongly accented. Violins announce the chief dance theme.

(d) Danse Arabe (*Allegretto,* G minor, 3-8).

Here the Fairy Dragée's dancers remember that Russia and the Orient are neighbors. Above a drone-like double pedal-point for the low strings, a clarinet dreams of Araby. Then the violins enter, *molto espressivo.*

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(e) Danse Chinoise (*Allegro moderato,* B-flat major, 4-4).

This concise and captivatingly fantastic movement—only thirty-two bars long—is founded on an unchanging accompaniment figure for the bassoons and double-basses pizzicato, above which the flute disports itself capriciously.

(f) Danse Des Mirlitons (*Andantino,* D major, 2-4).

A "mirliton," according to the best authorities, makes a noise like a kazoo; and a kazoo, one learns, is merely one of those domestic music producers constructed out of a piece of thin paper and a comb. The mirliton is described as a wooden or cardboard tube with the ends covered by a membrane; a triangular hole is cut in the tube a short distance from each end. "By singing into one of the holes, a sound is produced not unlike that obtained by singing against a comb wrapped in thin paper." In other words, it is a kind of toy pipe, and in Tschaikowsky's ballet, the *mirlitons* were among those present in the divertissement of the second act. The charming first theme of this dance is sung by the flutes, above a pizzicato accompaniment.

(3) Valse des Fleurs (*Tempo di Valse,* D major, 3-4).

This is No. 13 in the score of the ballet, from Act II.

An introduction, with a concluding harp cadenza, leads to the chief waltz theme (for the horns)—one of Tschaikowsky's most famous and ingratiating tunes.

"1812: Ouverture Solennelle," Op. 49

Tschaikowsky was unduly modest in his estimate of this overture. He referred to it in his diary as having "only a patriotic and local significance." The word "local" may well provoke a smile; for the event celebrated by the music was nothing less than the repulse of Napoleon's invasion of Russia in 1812.

The Cathedral of the Savior, in Moscow, was to be consecrated in the summer of 1881, and it was planned to amplify the ecclesiastical ceremonies by festivities commemorating the Russian victory. Tschaikowsky was asked by Nicholas Rubinstein to write a piece for the occasion. He composed his Overture in 1880, and it was devised originally for performance in the public square in front of the Cathedral, by an orchestra of heaven-storming size, with cannon (to be fired by electric connection from the conductor's stand), an auxiliary brass band, an accompaniment of church bells, etc.

The musical symbolism of the Overture is not abstruse. There is a theme (that of the slow Introduction) of folk-song character, said to be derived from a Russian hymn, *God, Preserve Thy People.* The Marseillaise is heard, fragmentarily, though with increasing power; but at the end it is overwhelmed, and the work ends with a triumphant assertion of the folk-theme of the Introduction, and a thunderous proclamation of the old Russian National Hymn.

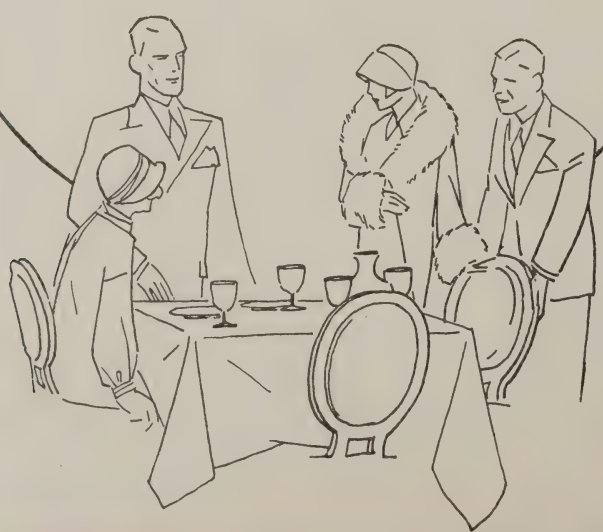
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Symphony No. 6 ("Pathetic"), in B minor, Op. 74

Tschaikowsky's first reference to this Symphony occurs in a letter from the composer to his brother Anatol, written from Klin, February 22, 1893. This was the last year of Tschaikowsky's life—he was to live but nine months longer. "I am now wholly occupied," he wrote, "with the new work—a symphony, and it is hard for me to tear myself away from it. I believe it comes into existence as the best of all my works." The next day he wrote at greater length to his nephew, Vladimir Davidow:

> I must tell you how happy I am about my work. As you know, I destroyed a symphony which I had partly composed and orchestrated in the autumn. I did wisely, for it contained little that was really fine—an empty pattern of sounds without any inspiration. Just as I was starting on my journey [the visit to Paris in December, 1892] the idea came to me for a new symphony—this time with a programme, but a programme of a kind which should be an enigma to all—let them guess it who can! The work will be entitled "A Programme Symphony (No. 6)." This programme is wholly subjective. During my journey, while composing it in my mind, I wept bitterly. Now I am home again, I have settled down to sketch out the work, and it goes with such ardor that in less than four days I have completed the first movement, while the rest of the symphony is clearly outlined in my head. There will be much that is novel in this work as regards form. For instance, the finale will not be a boisterous *Allegro,* but an *Adagio* of considerable dimensions. You can imagine what joy I feel in the conviction that my day is not yet over, and that I may still accomplish much. Perhaps I may be mistaken, but it does not seem likely. Do not speak of this to anyone but Modeste.

* * *

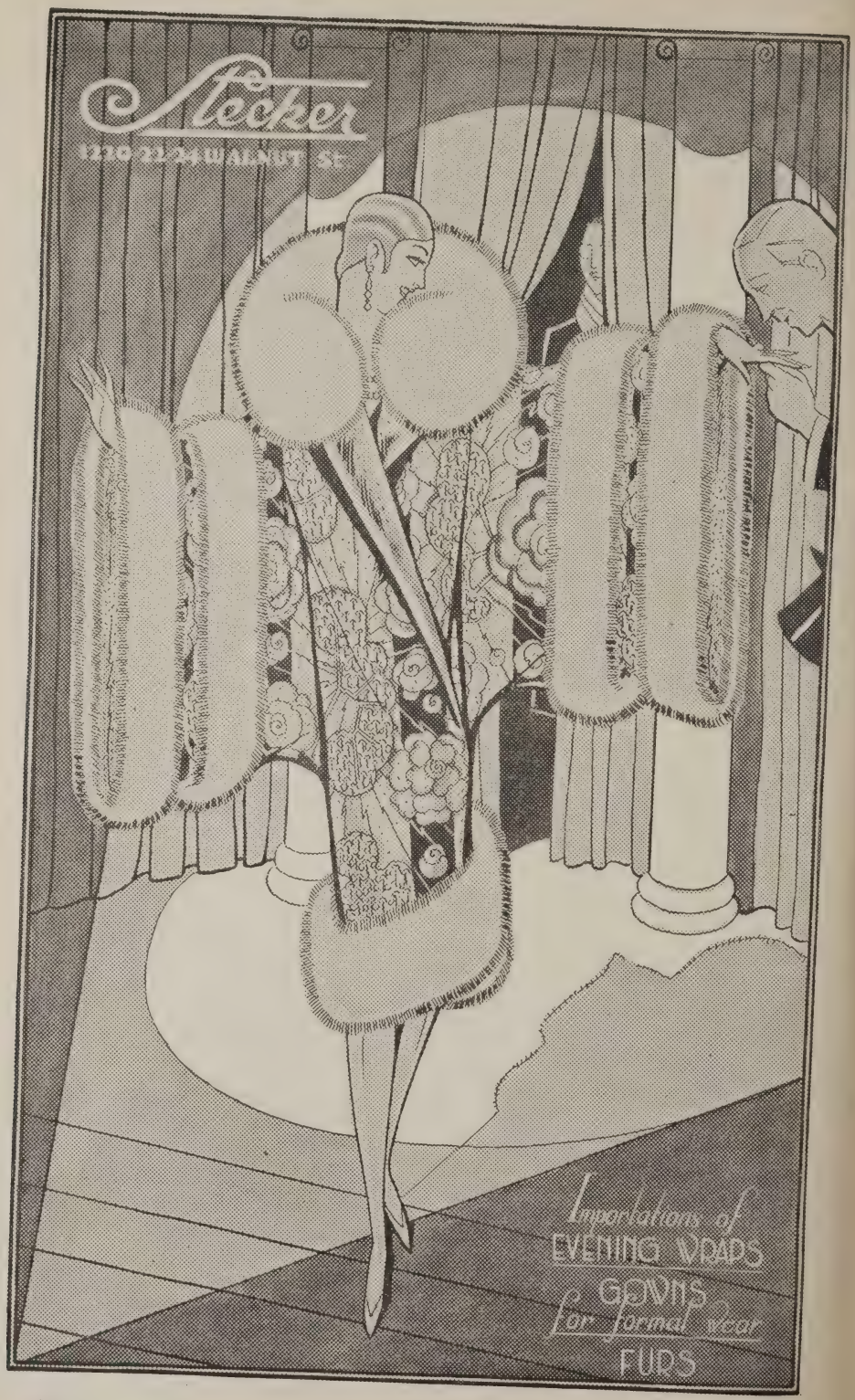
Five weeks later (March 31) he has got as far as the completion of sketches for the Scherzo and the Finale. *This* symphony, he writes confidently to Ippolitoff-Ivanoff, "I shall certainly not destroy!" In the following June we find him in England, receiving a degree from Cambridge University and "oppressed with loneliness and nostalgia." His letters home reflect his misery at this time. To Davidow he writes as follows:

> Is it not strange that of my own free will I have elected to undergo this torture? What fiend can have suggested it to me? Several times during my journey yesterday I resolved to throw the whole thing up and turn tail. . . . Yesterday I suffered so much that I could neither sleep nor eat, which is very unusual for me. I suffer not only from torments which cannot be put into words (there is one place in my new symphony—the Sixth—where they seem to me adequately expressed), but from a dislike of strangers, and an indefinable terror—though of what, the devil only knows!

"An indefinable terror!" Is not the Sixth Symphony full of it?

* * *

In August he is at home again, and engrossed with his new score. "I am up to my ears in the Symphony," he writes Modeste on August 3d; "the further I go, the more difficult the orchestration becomes. Twenty years ago I would have rushed it through without a second thought, and it would have turned out all right. ['Twenty years ago' he was composing his symphonic poem *The Tempest;* the six piano pieces of Op. 21; the incidental music to Ostrovsky's *Snow-Maiden* (the subject that later attracted Rimsky-


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Korsakow); the F major quartet, Op. 22.] Now I am turning coward and have lost my self-confidence. I have been sitting all day over two pages, yet they will not come out as I wish. In spite of this, the work makes progress, and I would not have accomplished so much anywhere else but at home."

To Davidow he wrote twelve days later:

The symphony which I intended to dedicate to you—although I have now changed my mind[2]—is progressing. I am very well pleased with its contents, but not quite so satisfied with the orchestration. It does not realize my dreams. To me it will seem quite natural, and not in the least astonishing, if this Symphony meets with abuse, or scant appreciation at first. I certainly regard it as quite the best—and especially the "most sincere"—of all my works. I love it as I never loved any one of my musical offspring.

From the little country house in the woods at Klin, near Moscow, where he composed the music, Tschaikowsky wrote on August 24th that the orchestration of the Symphony was finished:

I have made the arrangement for four-hands myself, and must play it through, so I have asked the youngest Konius to come here in order that we may try it over together. As regards the score and parts, I cannot put them in order before the first performance, which takes place in Petersburg on October 16th (28th). . . . On my word of honor, never in my life have I felt such self-satisfaction, such pride, such happiness, as in the consciousness that I am really the creator of this beautiful work.

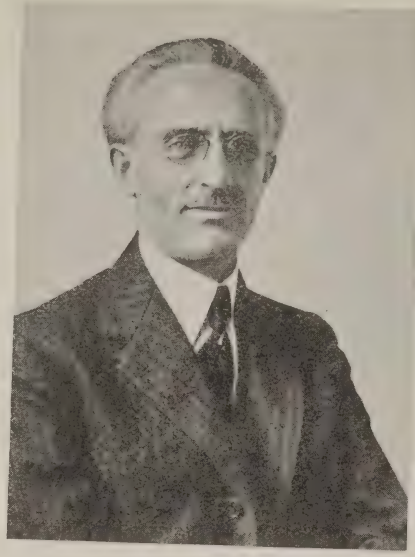
Six weeks later his opinion of the new Symphony was still unchanged. "Without exaggeration, I have put my whole soul into this work," he wrote to the Grand Duke Constantine Constantinovich on October 3d.

* * *

On October 19th, Tschaikowsky left Klin to attend the memorial service for his friend Zvierew at Moscow and then to go on to Petersburg. "As the train passed the village of Frolovskoe," relates Modeste, "he pointed to the churchyard, remarking to his fellow travelers: 'I shall be buried there, and people will point out my grave as they go by.' He repeated this wish to be buried at Frolovskoe while talking to Taneiew at the memorial service. Beyond these two references to his death, prompted no doubt by the sad ceremony with which he was preoccupied, Tschaikowsky does not appear to have shown any symptoms of depression or foreboding." Indeed, he told Kashkin at this time that he "never felt better or happier in his life." Speaking of the Sixth Symphony, he declared that he "had no doubt as to the first three movements," but that the last was "still a problem," and that perhaps, after the performance in Petersburg, he would destroy the Finale and replace it by another.

Tschaikowsky arrived at St. Petersburg October 22d, and began rehearsals of the new Symphony for the première of the 28th. He was depressed because it seemed to make no impression on the players, and he feared lest the performance might suffer from their lack of enthusiasm. Yet even the indifference of the orchestra

[2] A merely playful threat, because his nephew had neglected to answer his letters.



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did not shake his confidence in the work; he still insisted that the Symphony was "the best thing I ever composed or ever shall compose."

The Symphony was performed for the first time anywhere on October 28th (1893), at a concert of the Imperial Russian Musical Society in St. Petersburg. Tschaikowsky conducted. It is extraordinary, in view of the history of the work—which for more than a generation has been a record of profoundly moved audiences and unfailing enthusiasm—that at its first performance the great *Pathétique* made little impression on its hearers. Even Modeste Tschaikowsky says that it "fell rather flat." Nor were the critics their usual infallibly perceptive selves. The reviewer for the *Novoe Vremya* observed that the Symphony contained "much that was clever and resourceful as regards orchestral color, besides grace and delicacy (in the two middle movements), but as far as inspiration is concerned, it stands far below Tschaikowsky's other symphonies." The gentleman on the *St. Petersburg Viedomosti* found "the leading subjects" "neither new nor significant." The *Syn Otechestva* was reminded of Gounod's *Romeo et Juliette* and of Grieg. Only one lonely soul, he of the *Birjevya Viedomosti,* spoke unqualified praise of the work.

* * *

The Symphony did not then bear the title *Pathetic,* nor any other. How it came to be so named is thus related by Modeste:

> The morning after the concert I found my brother sitting at the breakfast table with the score of the Symphony before him. He had agreed to send the score to Jurgenson [his publisher] that very day, but could not decide upon a title. He did not care to designate it merely by a number, and he had abandoned his original intention of entitling it, "A Programme Symphony." "What would *Programme Symphony* mean," he said, "if I will not give the programme?" I suggested "Tragic" Symphony as an appropriate title, but that did not please him. I left the room while he was still undecided. Suddenly "Pathetic" occurred to me, and I went back to the room and suggested it. I remember, as though it were yesterday, how he exclaimed: "Bravo, Modi, splendid! *Pathetic!*" And then and there he added to the score, in my presence, the title that will always remain.

* * *

The next day (October 31st) Tschaikowsky attended a private performance of Rubinstein's *The Maccabees.* On the day after, he dined with his old friend, Vera Boutakow, and went therefrom to Ostrowsky's play, *A Warm Heart.* "He was neither very cheerful nor very depressed," says Modeste. During the intermission he went behind to see the actor Varlamow, and the talk turned upon spiritualism, which Varlamow abhorred because it "reminded one of death." Tschaikowsky laughed. "There is plenty of time," he remarked, "before we need reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel I shall live a long time." From the theatre he went with his nephews to a restaurant, met Glazounow and other friends, ate a supper of macaroni and drank some white wine with mineral water, and was home by 2 A. M. He was then perfectly serene and well.

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The following morning (November 2d), he slept late, after a restless night, and when he awoke he complained of indisposition. He went out about noon to call on Naprawnik, but returned in half an hour. He ate no lunch, but he drank a glass of unboiled water, much to Modeste's disquietude, for the thought of cholera was an ever-present one. Peter was not concerned, and made light of the matter. His malaise increased, but he declined to send for his doctor. Towards evening Modeste became so anxious that he summoned the doctor on his own responsibility. Tschaikowsky had meanwhile grown very weak, and complained of a terrible oppression on his chest. More than once he said, "I believe this is death." There was a consultation of doctors and Tschaikowsky's disease was diagnosed as cholera. He suffered horribly all through the night, but "his courage was wonderful [relates his brother], and in the intervals between the paroxysms of pain he made little jokes with those around him and constantly begged his nurses to take some rest." On the third day of his illness he said to the doctors, "Leave me; you can do no good. I shall never recover." He wandered in his mind, and the name of his friend and benefactress, Nadeshda von Meck, who had so inexplicably turned against him, was constantly and feverishly on his lips, "in an indignant or reproachful tone," says Modeste; ". . . in the broken phrases of his last delirium these words alone were intelligible to those around him."

A priest was sent for, but Tschaikowsky was unconscious, and the sacrament was not administered; but the priest prayed, though his voice did not seem to reach the ear of the sick man. At 3 o'clock on the morning of Monday, November 6, 1893, "Peter Ilich suddenly opened his eyes. An indescribable expression of clear recognition lit up his face. Passing over the others standing in the room, his glance rested on the three nearest him. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath."

* * *

What, precisely, was in Tschaikowsky's mind when he composed this "Programme Symphony"? According to Tschaikowsky's intimate friend, Nicholas Kashkin, "if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end." To Kashkin it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance, rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *lamentation large et souffrance inconnue,* and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope,' still remains the most profoundly stirring of his works."

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"Absent thee from felicity awhile";

and there are other pages of desperate and terrible gayety, when it seems as if he hoped to sustain himself and us by that insupportable, that heart-breaking cry of his—

"Death cannot spoil the Spring!"

* * *

Tschaikowsky dreaded with passionate protest what Sir Thomas Browne called "the iniquity of oblivion." He feared the thought of death with a shuddering and constant terror; and into his most personal and characteristic utterance, the "Pathetic" Symphony (though not only there), he emptied all the dark troubles of his heart—all that he knew of anguished apprehension and foreboding, of grief that is unassuageable, of consternation and depair. Tschaikowsky never divulged the meaning of this singularly affecting music, but its purport is unmistakable. Its burden is the infinite sadness of human destiny and the crushing finality of death; and the hopelessness of the music is as manifest as it is unrelieved. Tschaikowsky has not here incurred the calm reproach of Krishna: "Thou hast grieved for those who need no grief"; for his grief is centered upon the tragic frustrations of his own life; his lamentation is for the precious things of the world that he sees slipping irreclaimably from his grasp. This music is saturated with the precise emotion which moved Edgar Allan Poe when he wrote his *Dream Within a Dream:*

I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand:
How few! Yet how they creep
Through my fingers to the deep,
While I weep, while I weep!

O God! can I not grasp
Them with a tighter clasp?
O God! can I not save
One from the pitiless wave?
Is all that we see or seem
But a dream within a dream?

* * *

Tschaikowsky, like the ancient poets of China, believed that "to feel, and in order to feel, to express, all that is poignant and sensitive in man, is in itself a sufficient end"; and much of that poignancy, that sensibility, he imprisoned in music that is indeed in itself a sufficient end; music that is full of the sense of human evanescence—"the pathos of life and death, the long embrace, the hand stretched out in vain, the moment that glides forever away into the shadow of the haunted past."

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FRIDAY AFTERNOONS at 2.30	SATURDAY EVENINGS at 8.15	MONDAY EVENINGS at 8.15
OCTOBER 9-16-23-30	OCTOBER 10-17-24-31	OCTOBER 26
NOVEMBER 6-13-20-27	NOVEMBER 7-14-21-28	NOVEMBER 9
DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
* Monday Afternoon	MAY 1	

LIST OF SOLOISTS FOR THE FRIDAY AND SATURDAY CONCERTS*

October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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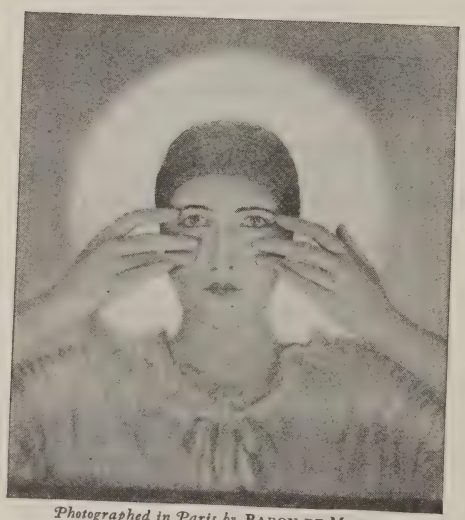
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(a) Overture

(b) Entr'acte

(c) Ballet

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(Repeated by Request)

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I. Tempo molto moderato

II. Andante mosso quasi allegretto

III. Allegro molto—Un pochettino largamente

(Repeated by Request)

This concert will end approximately at 3.45 P. M. on Friday and at 9.45 P. M. on Saturday.

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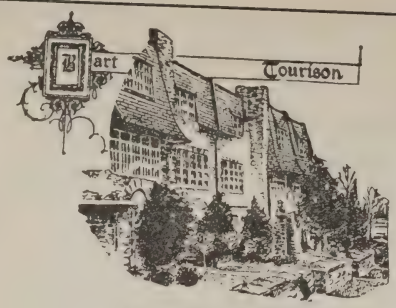
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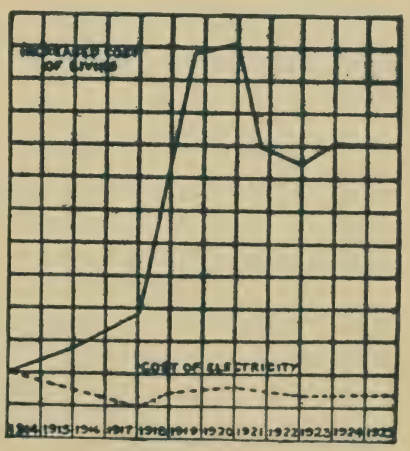
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LISA ROMA, *Soprano*, Academy of Music Foyer

FRIDAY EVENING, MARCH 26th, 1926

8.30 o'clock

MISS ROMA has been singing with great success throughout the United States, since her return from abroad late last fall. In October she scored a notable success in opera at the Staatsoper in Berlin, when she appeared as Mimi in "La Boheme". Miss Roma appears in several operas in Europe next season.

REBA PATTON, *Soprano*, Academy of Music Foyer

MONDAY EVENING, APRIL 19, 1926

8.30 o'clock

MISS PATTON made a brilliant debut recital last season, when critics and audience alike were impressed with the beauty of her voice and her skill in using it. She will be assisted in this recital by William M. Kincaid, solo flutist of the Philadelphia Orchestra.

MARIAN ANDERSON, *Contralto*, Academy of Music

THURSDAY EVENING, MAY 20, 1926

8.30 o'clock

MISS ANDERSON last summer in New York, won the Annual Stadium Contest for singers, taking first place among more than 300 contestants. This entitled her to an appearance with the New York Philharmonic Orchestra. She scored a tremendous success at this appearance. She has also appeared as soloist with the Philharmonic Society of Philadelphia and has sung many important concert engagements. She has been declared to have one of the richest contralto voices now before the public.



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3. Concerto, in D major, No. 2 ..... *Max Bruch*
4. (a) Prelude, C minor ..... *J. S. Bach*
   (b) Tambourin ..... *Rameau-Kreisler*
   (c) Valse ..... *Brahms-Hochstein*
   (d) Rondo ..... *Mozart-Kreisler*
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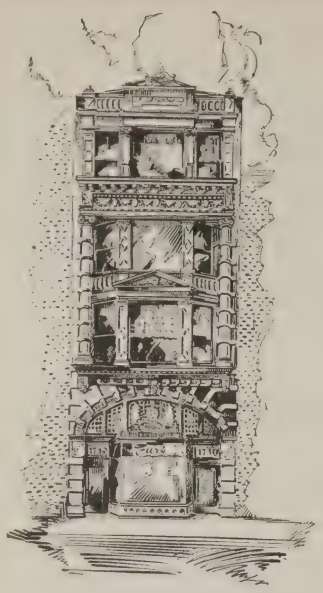
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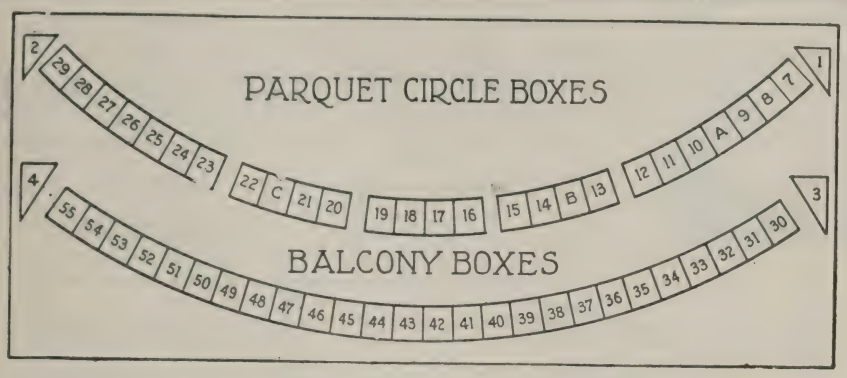
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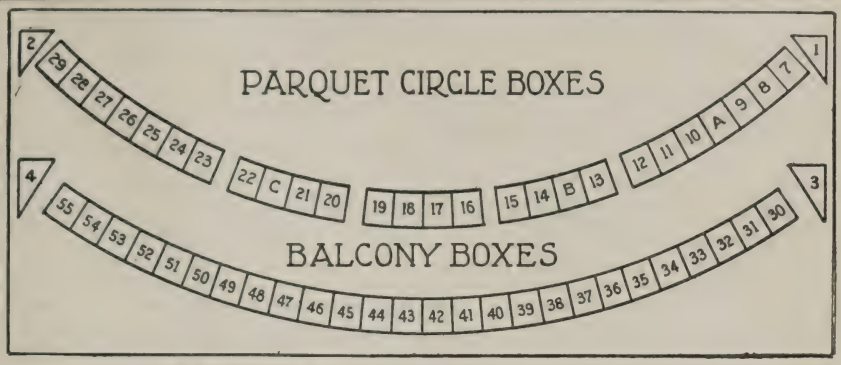
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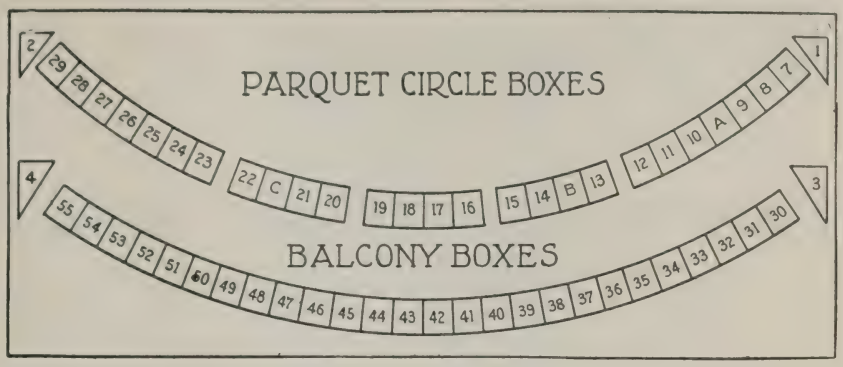
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SCHUBERT — **Excerpts from "Rosamunde"**

(a) Overture

(b) Entr'acte

(c) Ballet

STRAUSS — **Geschichten aus dem Wiener Wald**

(Repeated by Request)

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I. Tempo molto moderato—Allegro moderato
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II. Andante mosso quasi allegretto

III. Allegro molto—Un pochettino largamente

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In order that those in the audience who wish to listen to the concluding number on the program may do so without being disturbed by persons who desire to leave early, the closing hour of this program will be approximately 3.45 P. M. on Friday and 9.40 P. M. on Saturday. Those who must leave early are requested to do so in one of the intermissions.

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By LAWRENCE GILMAN

Excerpts from "Rosamunde".....Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Schubert's *Rosamunde* music comprises eleven numbers: the overture; three entr'actes; two ballets; a piece for clarinets, horns, and bassoons entitled "Shepherd's Melody"; a romance for soprano solo, "Der Vollmond strahlt auf Bergeshöh'n"; a Spirits' Chorus; a Shepherds' Chorus, and a Huntsmen's Chorus.

The so-called "Overture to *Rosamunde*" has really nothing to do with *Rosamunde, Fürstin von Cypern,* the preposterous drama by Wilhelmine von Chézy for which Schubert wrote music, composing it within the space of five days in the month of December, 1823. Play and music were performed at the Theater an der Wien on the 20th of that month, but were shelved after two performances. Schubert's manuscript vanished from sight for forty-four years. Everyone knows the story of the discovery, in 1867, of the part-books of the *Rosamunde* music, tied up and hidden away in a dusty cupboard in a house in Vienna, by George Grove and Arthur Sullivan; after which the two British discoverers celebrated their great find, it is said, by playing a game of leap-frog about the room. The piece which was played as the overture to *Rosamunde* when the drama was produced at Vienna in 1823 had been composed three years before as an overture to Hofmann's melodrama, *Die Zauberharfe* ("The Magic Harp"), and it was heard in connection with that work at Vienna in 1820. When *Rosamunde* was given in 1823, the *Zauberharfe* overture demonstrated the convertibility of most music by serving obligingly as its tonal preface. A four-hand piano arrangement of the overture was published a few years later, but the score was not printed until 1867. The overture that properly belonged to *Rosamunde* afterward appeared as the overture to Schubert's opera on a Spanish subject (the libretto by Schober), *Alfonso und Estrella,* Op. 69.

* * *

Inasmuch as it is conceivable that Schubert believed his music for *The Magic Harp* to possess some sort of congruity with the character—or, at least, with the emotional moods—of *Rosamunde,*

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it may not be inappropriate to present here an outline of that remarkable drama by the no less remarkable Frau von Chézy. Here is Kreissle's outline of the plot:

"Rosamunde, Princess of Cyprus, has been brought up as a shepherdess, in ignorance of her real rank, until she comes of age. Fulgentius, who has been the ruler of Cyprus in the meantime, wishes to marry her, but Rosamunde not only refuses to accept his hand, but accompanies her rejection with words of scorn. Fulgentius, now filled with rage and with hate for the girl whom previously he had loved, casts her into prison, and, through the Prince of Candia, sends her a poisoned letter wherewith to carry his vengeance to the point of death.

"The Prince of Candia was, however, in love with Rosamunde, and in order to be near her, had entered the service of the Cyprian ruler in disguise. He sends another letter to the girl, in which he unfolds the conspiracy against her life, and Rosamunde then feigns sickness. When the fitting opportunity arrives the prince gives back the poisoned letter to Fulgentius, who promptly dies, and the loving couple are free to marry."

* * *

The Entr'acte played at this concert was intended to come between Acts III and IV of the play. It is in B-flat major, *Andantino,* 2-4, and is scored for flutes, oboes, clarinets, bassoons, and horns in pairs, with strings.

The Ballet No. 2 is in G major, *Andantino,* 2-4, scored, like the Entr'acte, for strings with woodwind and horns in pairs. Its chief theme is the naïve opening tune for strings.

Waltz, "Geschichten aus dem Wiener Wald," Op. 325,
Johann Strauss

(Born at Vienna, October 25, 1825; died there, June 3, 1899.)

The musical world has just finished celebrating the centenary of the birth of Strauss "the Waltz King," Johann Strauss the Younger. Johann Strauss, junior, the more famous son of a famous father, composed his first waltz at the age of six, and before he died he had written about 400 more. "The Strauss waltzes," observed Doctor

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Riemann with scholarly caution, "certainly belong to those works calculated to please the million . . . yet their rhythm and melody, and especially their refined instrumentation, deserve recognition on the part of musicians." They not only deserved it, they got it, and from such fairly high-class musicians as Brahms and Wagner. Everyone knows the story of the great Johannes inscribing upon the fan of Madame Strauss, under the opening bars of the *Blue Danube* Waltz, "Alas, not by Brahms." And Wagner remarked that "one of Strauss' waltzes as far surpasses in charm, finish, and real musical worth, hundreds of the artificial compositions of his contemporaries, as the tower of St. Stephen's surpasses the advertising columns on the Paris boulevards."

* * *

Strauss visited America in 1872. He had been invited to conduct concerts at the International Peace Jubilee, organized by Patrick Sarsfield Gilmore, at Boston. The affair was on a colossal scale. Gilmore had assembled an orchestra of 2,000 players, and a chorus of 20,000. But not content with this, the insatiable Gilmore engaged bellringers from the city churches, and 100 huskies from the local fire department, who contributed an anvil chorus to the total effect.

Strauss himself described his Boston début: "On the stage," he wrote, "there were thousands of singers and players—and I was to conduct them all! To keep these giant masses under control, I was given 100 assistant conductors, but I was able only to distinguish those nearest to me, and notwithstanding the preceding rehearsals, there was no possibility of a really artistic performance, of interpretation or anything of the sort. Imagine my position, in the face of an audience of 100,000 Americans! Suddenly there was a cannon-shot—a gentle sign for us to begin. The *Blue Danube* was on the program. I gave the sign, my 100 assistants followed as well and as quickly as they could—and now began a fearful noise which I shall not forget for all my life. Since we had all started at about the same time, my sole aim was that we all should stop simultaneously. And, thanks to heaven, I succeeded in that . . ."

Strauss conducted fourteen of these monster concerts in Boston, and four in New York.

He was accompanied on his visit to America by his wife and a poodle dog; and to the latter hangs a tale—or perhaps only a legend:



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for it is said that this poodle was useful to Frau Strauss in the task of obliging the thousands of adoring ladies who wrote to her husband requesting locks of the Waltz King's hair.

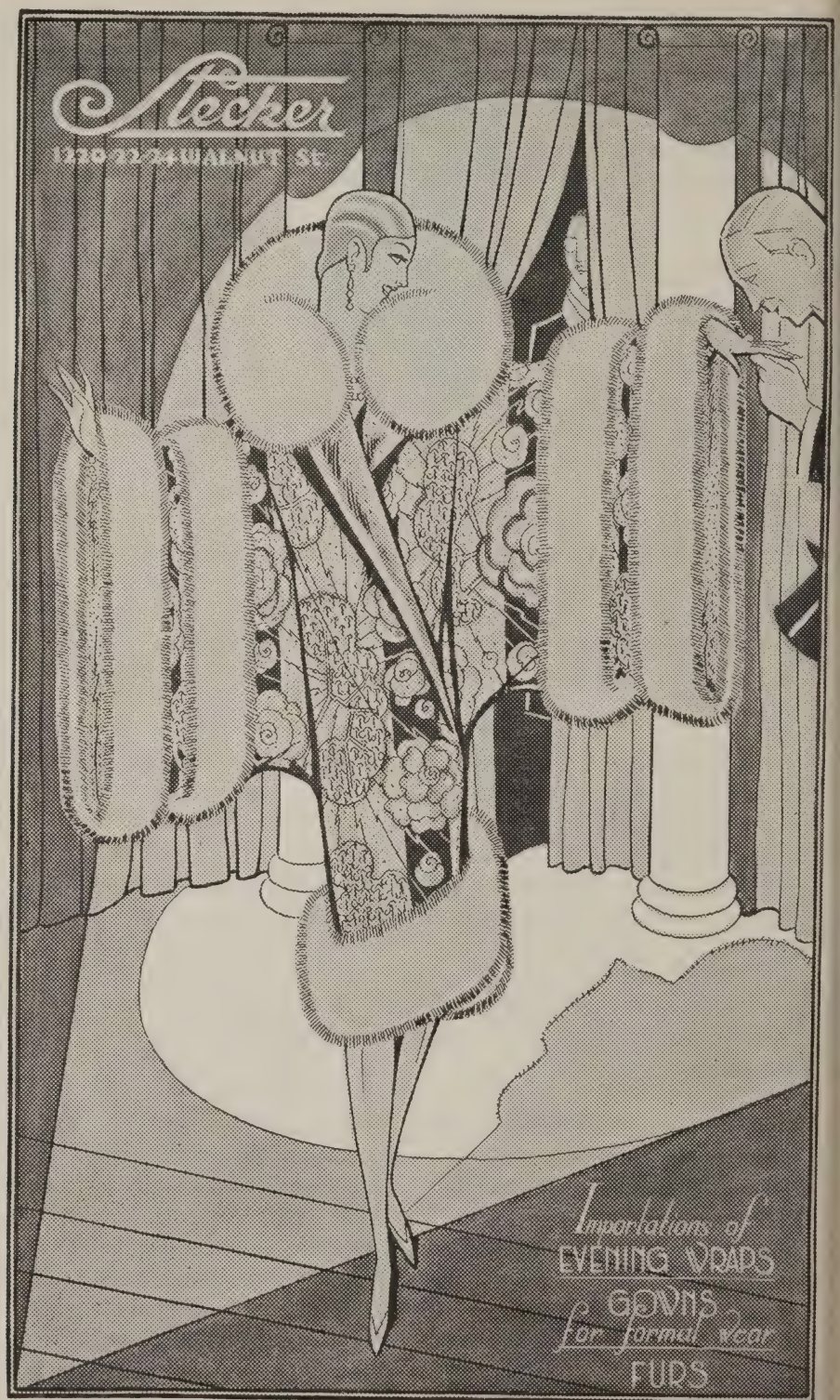
* * *

It is well to remember, in connection with the dance music that appears on this program, that the Strauss family are not alone to be glorified for the honor of "making the waltz cosmopolitan," in Mr. H. T. Finck's happy phrase. For, as Mr. Finck reminded us in his book on the Strausses, the Austrian Lanner, the Hungarian Gungl, the Bohemian Labitzky must be accorded some of the credit. As the waltz was developed chiefly by Viennese composers, and was for years danced most generally by the people of that part of Europe, the popular notion that Vienna is the home of the waltz does not call for correction. A few waltz-like pieces had been written by Mozart and Beethoven, but they are, as Dr. Hanslick remarked, "astonishingly dry and insignificant," and it remained for that genuine Viennese genius, Franz Schubert, to infuse true musical genius into this form of composition.

"Schubert is the real originator of the modern waltz, as of the Lied for the voice, and the song for the piano. In the Peters edition there is, besides a volume of Schubert's Marches and one of Polonaises, a volume of his *Dances* (seventy-four pages), mostly waltzes —*valses nobles, valses sentimentales.* No. 13 of the last-named is that delectable piece which Liszt has made such good use of in his *Soirées de Vienne,* and which may be regarded as the predecessor, and the equal, of the noble waltzes of Chopin, Rubinstein, Brahms and other modern composers. Indeed, these Schubert waltzes contain the germs of most of the later developments of the waltz for the piano.

"In thus giving Schubert his due, one does not detract from the merit of the elder Strauss. He was, of course, far from having the genius of Schubert, but he did valuable work in transferring the Schubert spirit to the orchestral and dance-waltz. For the first time people came to cafés and dance-halls to listen to music for its own sake, instead of regarding it merely as an aid to conversation and dancing. Strauss not only had the gift of inventing original themes, he also had the skill to clothe them in a charming orchestral garb."

* * *


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But it remained for Johann Strauss, the Younger, to show how greatly the musical and emotional value of the waltz could be increased by elaborating the slow amorous introduction as well as the coda, in which all the themes of the preceding numbers could once more be brought forward and ingeniously developed or combined. Schubert's last set of waltzes consists of a chain of twenty links or parts. The elder Strauss usually had five or six links in his chain; and his son showed a tendency to decrease that number to three or four separate parts, while giving the introduction the aspect of a short overture, with several changes of tempo, often delightfully foreshadowing the waltz-themes in a dreamy, passionate, and tender manner, "as if interpreting the thoughts of the young lovers who, perchance, are looking forward to their first embrace in the disguise of a waltz." In the *Geschichten aus dem Wiener Wald* ("Tales from the Vienna Woods"), Op. 325, the introduction covers one hundred and twenty bars, with four changes of tempo. That this waltz, like all of Strauss's best ones, is intended quite as much for the concert-hall as for the ballroom, is indicated by the signs for retarding or accelerating, and by the insertion of eighteen bars which are marked, "To be omitted in playing for a dance."

Symphony No. 5, in E-flat major, Op. 82.....Jan Sibelius

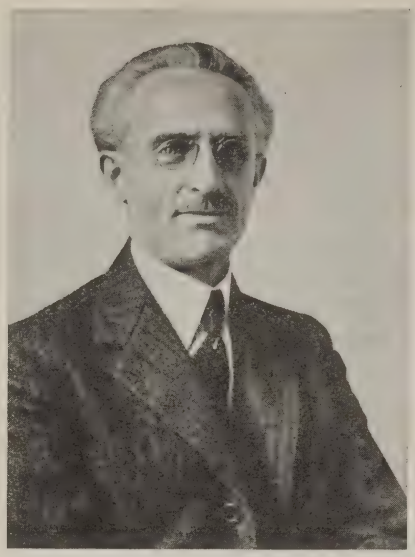
(Born at Tavastehus, Finland, December 8, 1865; still living.)

This symphony was published in 1921. It was performed for the first time in America by the Philadelphia Orchestra, in Philadelphia, on October 21st of that year, under Mr. Stokowski's baton. The symphony was composed before the beginning of the War, and was performed at Helsingfors on the composer's birthday, 1915.[1]

When the symphony was played for the first time in England, at a Queen's Hall concert, London, with Sibelius conducting, on February 12, 1921, it was announced that "the composer desires his work to be regarded as absolute music, having no direct poetic basis."

* * *

[1] This is according to the statement in the biography of Sibelius published in the *Dictionary of Modern Music and Musicians* (J. M. Dent & Sons, London, 1924); but it has been said that the Symphony was played at Helsingfors as early as the Spring of 1914.



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The symphony is divided into three parts; but the first comprises two well defined movements: an opening Molto moderato, which is joined without pause to what is actually the Scherzo of the symphony: for Sibelius, like Beethoven in his Ninth, puts his scherzo before his slow movement.

These first two movements, though they are distinct in mood and character, are integrated by community of theme, after the fashion established by Schumann [2] and popularized by César Franck.

The subject which binds them together is a motto-theme of concise and simple outline: the bucolic phrase proclaimed by the horn in the opening measures over a roll of the timpani (*molto moderato,* E-flat, 12-8). Its first four notes (B-flat, E-flat, F, B-flat, ascending) constitute the thematic seed from which is developed a good part of the substance of the two connected movements. The motto-theme, four times repeated by the three trumpets in unison, introduces the scherzo section of the first part (*Allegro moderato, ma poco a poco stretto,* B major, 3-4), with a curiously Beethovenish theme in a dance rhythm for the woodwind in thirds, the sixth and seventh measures of which outline the motto-theme of the opening. At the end, there is a return to the key of E-flat.

In the slow movement (*Andante mosso, quasi allegretto,* G major, 3-2) the theme is developed with much resourcefulness of variation. From a simple and rather naïve subject, foreshadowed by the violas and 'cellos pizzicato against sustained harmonies in the clarinets, bassoons, and horns, and afterward more clearly defined by a pair of flutes playing in thirds and sixths, the composer evolves a movement of singularly rich expressiveness (an odd detail is the elaborate use of an *appogiatura* effect in the flutes and bassoons, as a background against which the strings develop the theme).

The Finale is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us. The violas announce the first subject (*Allegro molto,* E-flat, 2-4) under an agitated figure for the second violins *divisi,* and the first violins continue it. Woodwind and 'cellos sing a more impassioned theme against chords of the other strings and horns. A passage in G-flat major, *misterioso,* for the muted and divided strings alone

[2] Originated, really, by Beethoven in his C minor Symphony.

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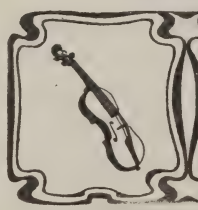
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(violins in eight parts), leads to the superb coda—*un pochettino largamente*—in which the music achieves a gradual amplification and heroic emphasis, with the brass chanting a strangely intervalled figure against a syncopated accompaniment figure of the strings. The end is triumphant.

* * *

We are all familiar with the forbidding Sibelius of critical tradition. The clichés that have grown up about him are carefully preserved in camphor, and are piously exhibited whenever Sibelius produces one of his more consequential works (we are considering, now, Sibelius the symphonist. The "popular" Sibelius, composer of the *Valse Triste,* may for the present be disregarded).

Here are some of the epithets that were unleashed in London after Sibelius had exhibited there his Fifth Symphony: "dour," "bleak," "harsh," "rugged," "angular," "reticent," "cold," "gray," "austere," "sad," "drastic," "severe," "bare," "lonely," "trenchant," "ungenial." They paint a grim picture indeed, yet not a completely representative one. For the critical legend of the "bleak" and "forbidding" Sibelius omits a good deal of the truth. No one in his senses, of course, would hold out for the view that the later and greater works of Sibelius are conspicuous for sweetness and light. They *are* pervadingly sombre, drastic, and infinitely remote from sensuous pleasings. They are constrained by the harshness and sternness of the North.

Sibelius spoke of himself to Ivan Narodny as "a dreamer and poet of Nature." A dreamer and poet, indisputably. But there are dreamers and dreamers, poets and poets. It is sufficiently obvious that Sibelius is no poet of the sentimental tradition, no voluptuously enchanted dreamer in a world where—as Mr. Santayana once ironically observed—"there should be none but gentle tears, and fluttering, tip-toe loves . . . lights and shadows . . . roses and vices." And Sibelius, in his truly typical works, is equally remote from the emotional exuberance of the Romantics, the iridescent subtleties of the Impressionists, and the linear abstractions of the ultra-modernists.

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The emotion of Sibelius is the emotion of those grave and meditative and withdrawn spirits who cannot easily yield themselves to all that their imaginations reveal to them of the poignancy of existence.

The legend of Sibelius' "coldness" and "severity" and "grayness" takes too little account of the evident intensity of emotion that is imprisoned within this seemingly reserved and dour tone-poetry. This music is full of feeling, full of a poetry that has been generated by moods and intuitions darkly and sombrely passionate—the emotions of a poet who feels the mystery and terror and inexplicable cruelty of existence too piercingly to sing of it with uncontracted throat. "The rhetorician would deceive his neighbor, the sentimentalist himself," wrote a shrewd contemporary sage. Sibelius is not deceived nor deceiving, for he is neither rhetorician nor sentimentalist.

The greater music of Sibelius, for all its outward austerity and acridness, is at bottom the utterance of a tragic poet who returns again and again to the realization that human life is at best but "a dream that lingers a moment . . . a breath, a flame in the doorway, a feather in the wind." He remembers the sorrowing echoes of beauty and delight, the shadow of the darkening Wings; and he is moved by these things, not to the pitifully abandoned lamentation of Tschaikowsky, the twilight brooding of Schumann, the noble gravity of Brahms, but to a constrained and sombre melancholy that turns inward upon itself, that is unable to find release in what Rossetti called "the legitimate exercise of anguish." It may ultimately be said of him, as Arnold said of the poet Gray, that "he never spoke out."

Yet there are pages in this Fifth Symphony of his that exhibit an unaccustomed spontaneity and expansiveness, a large simplicity and directness. Some liberating and clarifying influence seems at times to have touched it—the northwest blowing off the sea, or the memory of a horn-call among the hills. This quality was not unnoticed in London when the symphony was first played there. Amid the accustomed stereotypes that insisted upon its "bleakness," "dryness," "gauntness," "reticence," "harshness," there were some who recognized in this music a more generous spread of line, a greater frankness, a less hampered melodic speech.

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NOVEMBER 6-13-20-27	NOVEMBER 7-14-21-28	NOVEMBER 9
DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
* Monday Afternoon	MAY 1	

LIST OF SOLOISTS FOR THE FRIDAY AND SATURDAY CONCERTS*

October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

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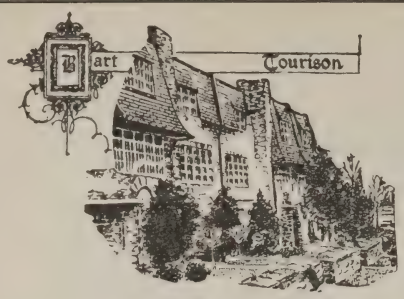
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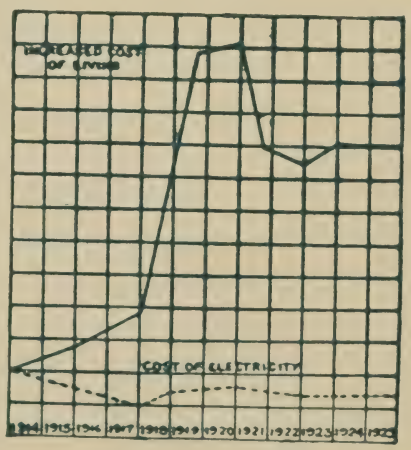
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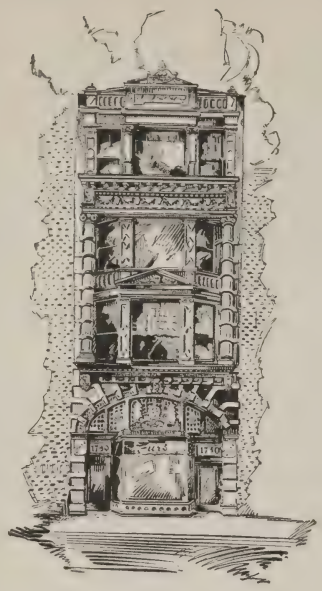
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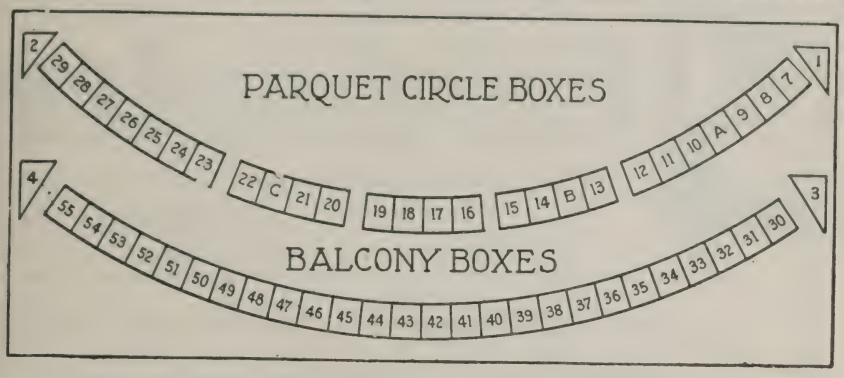
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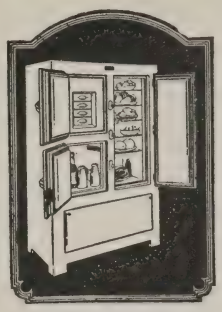
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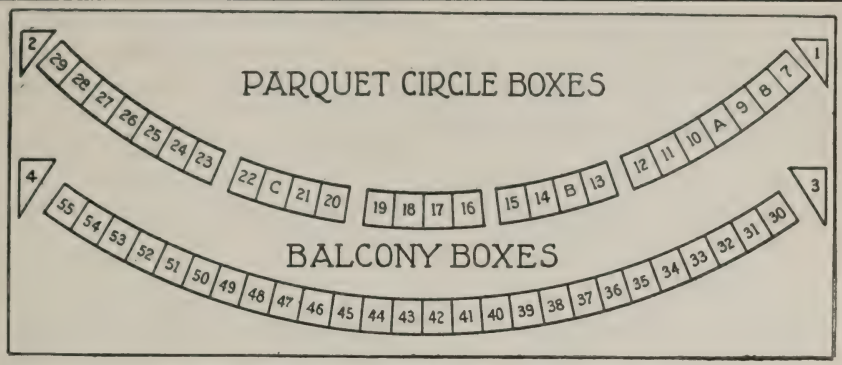
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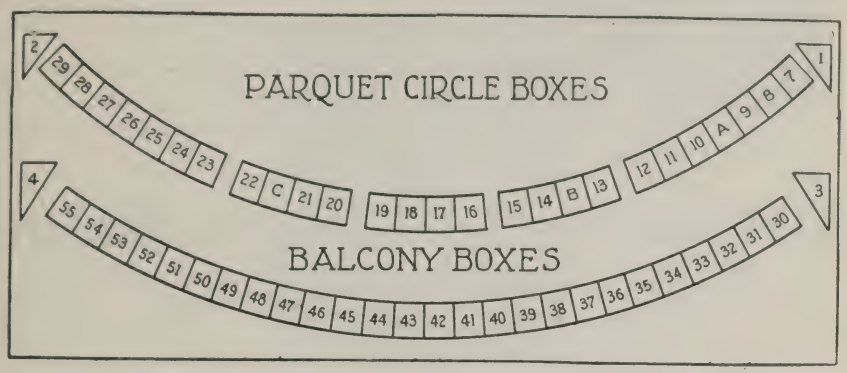
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BEETHOVEN — **Concerto in C major, for Piano, Violin and Violoncello**

I. Allegro
II. Largo
III. Rondo alla polacca

Piano: DAVID SAPERTON
Violin: THADDEUS RICH
Violoncello: HANS KINDLER

BACH — **Toccata and Fugue in D minor**

INTERMISSION

Of ten minutes' duration, at evening concert only.

STRAUSS — **"Don Quixote"**

Violoncello Solo: HANS KINDLER

SIBELIUS — **Tone Poem, "Finlandia"**

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Notes on the Program

By LAWRENCE GILMAN

Triple Concerto, Op. 56, for Piano, Violin, Violoncello, and Orchestra

Beethoven sketched this work, according to Thayer,[1] "at the latest, in the spring of 1805"; and he refers to Nottebohm's researches as showing that all the movements of the Concerto were outlined in 1804. The piano part appears to have been written for Beethoven's pupil, the Archduke Rudolph, who was then in his sixteenth year.[2]

"I have just now several works," wrote Beethoven to Breitkopf and Härtel from Vienna, August 26, 1804, "and because I think of giving them to you, my wish to see them soon published will perhaps be satisfied all the sooner. I therefore tell you straight off what I can give you: my Oratorio [the *Mount of Olives*]; a new Grand Symphony [the *Eroica*]; a Concertante for violin, 'cello, and pianoforte with full orchestra; three new solo sonatas. . . . Now if you are willing to take these things, you must kindly tell me exactly the time at which you would be able to deliver them. As I have a strong desire that at least the first three works should appear as soon as possible, we would fix the time by writing, or contract (according to your suggestion); and to this, I tell you quite frankly, I should hold you strictly. The Oratorio has not hitherto been published, because I have added to it an altogether new chorus and several other things; for I wrote the whole Oratorio in a few weeks, and afterwards I was not quite satisfied with it. . . . The Symphony is really entitled *Bonaparte,* and in addition to the usual instruments there are, specially, three obbligato horns. I believe it will interest the musical public. . . . About the other things I have nothing more to add, although a concertante with three such concerting parts is indeed also something new. If, as I expect, you agree to the *conditions stated* for these works as regards their publication, I would give them to you for a fee of 2000 fl. I assure you, on my honor, that, with regard to certain works—such as, for instance, sonatas, I am a loser, since I get almost 60 ducats for a single solo sonata. Pray do not think that I boast—far be it from me to do anything of the sort—but in order the quicker to arrange for an edition of my works, I am ready to be a loser to some extent. . . ."

The triple Concerto was among the few publications of 1807, together with the *Appassionata* Sonata and the Thirty-two Variations in C minor. It was first performed in public at a summer concert in the Augarten, Vienna, in 1807. After that, as Mr. Krehbiel has told us, "it was not played again in the composer's lifetime. In 1830, the pianist Bocklet, the violinist Mayseder, and the 'cellist Merk,

[1] In the Thayer-Krehbiel Life of Beethoven (Vol. II).

[2] The Archduke Rudolph Johann Rainer, youngest son of Emperor Leopold II, was born January 8, 1788. Thayer thinks that he became Beethoven's pupil "not later than 1804."

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revived it in the Austrian capital. . . . The Concerto is interesting [he added] if for no other reason than that it is a comparatively modern exfoliation of the *concerto grosso* of the Bach period."

* * *

The first movement runs true to the form of its day, with the double exposition, first for the orchestra, then for the solo instruments. The chief theme of the movement (*Allegro,* C major, 4-4) is exhibited by the 'cellos and basses alone; the second theme (G major) by the first violins against a triplet figure for violas and 'cellos. In the second exposition (for the solo players), the main subject is entrusted to the 'cello. The solo violin enters at the ninth measure, and soon the piano has its turn at the principal theme, *dolce.* There is a solo for the 'cello with piano accompaniment, and then the three players restate the second chief theme. The development section is extensive, and there is a long coda.

The slow movement is a *Largo* in A-flat major, 3-8. The solo 'cello begins the tale, *molto cantabile* (after three introductory measures for the strings, with the violins muted). Then the clarinets and bassoons take it up, while the piano embroiders the melody with flowing arabesques, and the solo strings follow in octaves. This movement leads directly into the Finale:

Rondo alla Polacca (C major, 3-4): The chief theme is played by the 'cello, with string accompaniment, then by the violin. The Polacca rhythm is craftily established, used with fascinating effect, and craftily abandoned. The coda begins in 2-4 time, *Allegro;* but the first tempo is restored, with a reminiscence of the Polacca.

The orchestral part of the Concerto is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Toccata and Fugue in D minor.....Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This is a transcription of the famous Toccata and Fugue in D minor for organ (not the "Dorian" Toccata and Fugue in the same key) which Bach composed during the early period of his residence at Weimar, where for nine years (1708-17) he was Court Organist and Kammermusikus.[3]

The D minor organ Toccata and Fugue is one of the most brilliant and effective of Bach's concert works of this virtuoso type; yet it is also an immensely dramatic, imaginative and lordly piece of music. Written under the influence of Buxtehude, it is nevertheless Bach in almost every bar: in the boundless vitality and freshness of its invention, in its sweeping power, and especially in those contrasts of dazzling bravura passages (in this case, rushing semi-quaver passages on the different manuals) and great chordal masses of titanic breadth and power.

[3] In 1714 he was advanced to the position of Konzertmeister.

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The Toccata of the work is one of those fiery and rhapsodic movements which Bach handled with such consummate breadth and gusto. The Fugue, "although very free in appearance," as Marcel Dupré remarks of it, "nevertheless contains the essentials." It is based on a subject the melodic form of which is outlined through swirling and broken harmonies. At the eighty-fifth measure, Bach begins to work back to the mood of the Toccata, and winds up with a coda of gigantic strength and overwhelming majesty.

"Don Quixote" (Introduction, Theme with Variations, and Finale): Fantastic Variations on a Theme of Knightly Character, Op. 35.....Richard Strauss

(Born at Munich, June 11, 1864.)

Don Quixote, the sixth of Strauss' tone-poems, was composed at Munich in 1897, and stands between *Also Sprach Zarathustra* (1896) and *Ein Heldenleben* (1898). The work, true to its subtitle, is in the form, broadly, of a *Tema con Variazione,* with Introduction and Finale. From the programmatic point of view, it is a connected series of tone pictures in which are set forth upon the orchestral screen certain famous chapters from the "stupendous and memorable history" of Don Quixote de la Mancha,—"chastest lover and most valiant knight,"—and Sancho Panza his squire,—earth-bound, gluttonous, but infinitely faithful. The orchestral score contains no program, and no explanatory notes save two captions printed above the dual portions of the theme, identifying the first part with Don Quixote, the second part with Sancho Panza. But the arrangement for piano is generously annotated, each of the divisions of the piece being furnished with verbal clues to the particular aspect of the immortal tale which the music unfolds.

The Introduction, ten variations, and Finale are played without pause. A solo 'cello represents Don Quixote: personifies, dramatizes, and "enacts" the lovable, crack-brained dreamer, exposes his moods, narrates his deeds, draws his portrait—so far as music can symbolize these things by suggestion and association. Sancho Panza is personified by the bass clarinet and tenor tuba when his theme is first heard; but thereafter it is played by a solo viola.

INTRODUCTION.

The "renowned gentleman," Don Quixote de la Mancha,—his age bordering upon fifty years, "spare-visaged, a very early riser, and a keen sportsman," devoted his time to perusing old books of chivalry, having recklessly sold many acres to purchase stories of knight-errantry. Reading from sunset to sunrise, his brain was turned by all that he learned of "enchantments, battles, single combats, challenges, wounds, courtships, amours, tempests and impossible absurdities." In fine, having lost his wits, he conceived it to be expedient and necessary "that he should commence knight-

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errant," and wander through the world, with horse and arms and squire, in quest of adventure, "and to put in practice whatever he had read to have been done by knights-errant. . . . And he hastened to put in execution what he so much desired."

The opening subject in the wood-wind (a foreshadowing of the Knight's theme) is marked *ritterlich und galant:* we may see in this a symbol of knight-errantry; and in the beautiful and touching subject that follows it in the strings, with its wistful ardor and valorous tenderness, a suggestion of the thought of ideal chivalry. The passage ends with some strangely unrelated chords that are associated with the idea of the Knight's bemused wits. He is now deep in the perusal of his beloved romances. Grandiose and splendid images pass through his mind. He visions Dulcinea, the Ideal Woman (the oboe evokes her, in a theme that is not easy to forget, accompanied by harp and muted strings *divisi*). He fancies her beset by giants and rescued by a knight (muted brass). His poor brain is in a whirl, the orchestra becomes mad, chaotic, a confused, fantastic nightmare. The tension increases; the instruments utter insane and wildly muddled things; until finally, "in some terrible chords that give one the sensation of an overstretched spring snapping violently," we realize that the knight is at last quite mad. He has determined on a life of chivalry.

Theme.

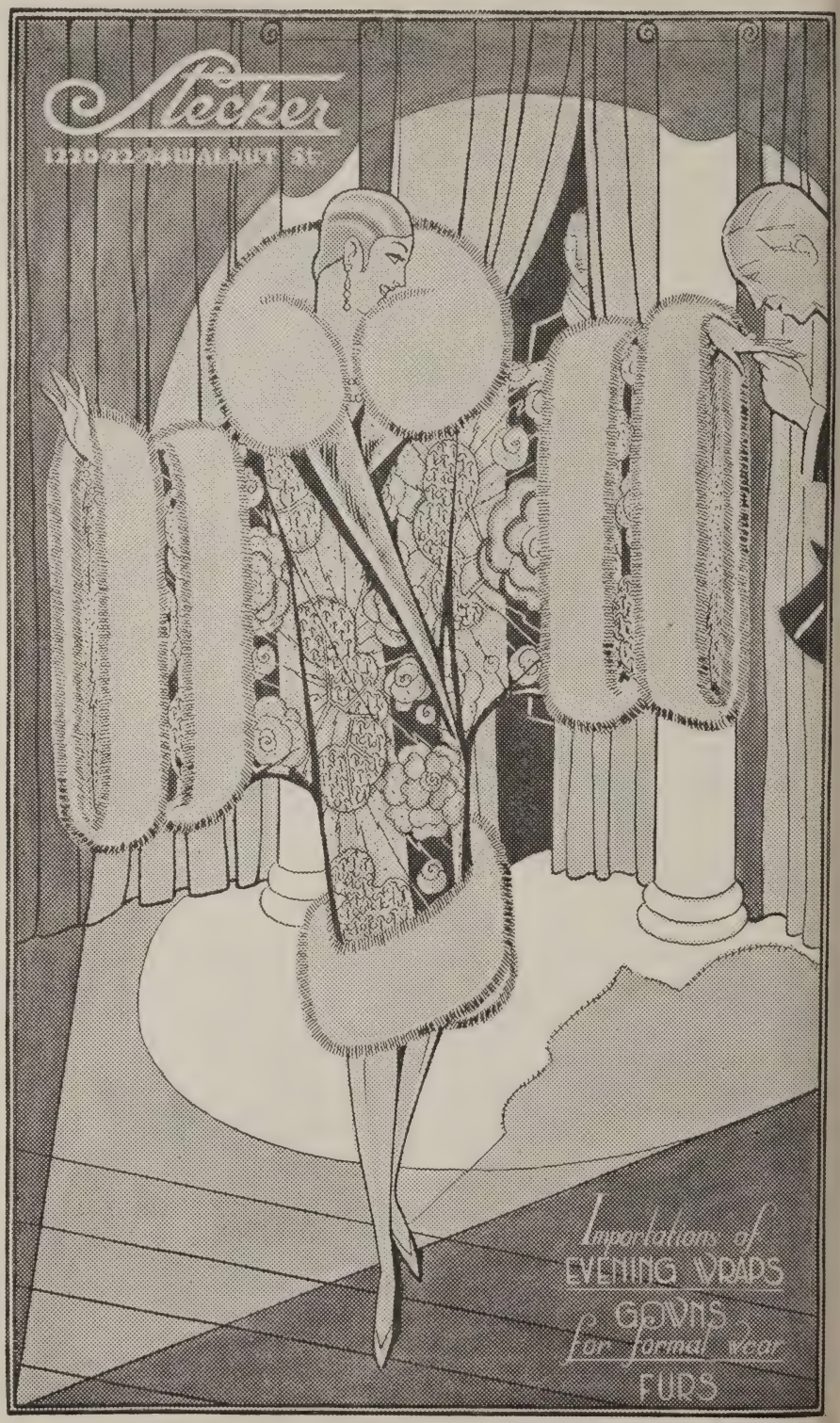
The two-part theme is announced. Don Quixote is portrayed by a subject, pathetically grandiose, for the solo 'cello (*Moderato,* D minor, 4-4); Sancho Panza by a burly and grotesquely comic tune first heard on the tenor tuba and bass clarinet. "The fat shoulders, big paunch, of the good-natured, constant fellow are limned with the startling fidelity that Gustave Doré or Daniel Vièrge attained," said Mr. Huneker.

Variation I.

Don Quixote and his squire sally forth on their quest of chivalric adventure, the Knight inspired by the Ideal Woman of his thoughts, whom he has resolved to call Dulcinea del Toboso (you hear her theme soaring ecstatically in the violins and wood-wind). The sight of windmills revolving in the breeze inspires his valor, for to his imagination they are "monstrous giants" (a ponderous descending figure in the tubas, wood, and strings). He charges them, lance in rest, and is tumbled over by the sails, "in very evil plight."

Variation II.

Through a thick cloud of dust, Don Quixote discerns the approach of "a prodigious army of divers and innumerable nations" on the march, led by the great emperor Alifanfaron, lord of the island of Trapobana, and yet another army coming against them. Sancho perceives that they are but flocks of sheep. The muted brass bleats pitifully, but Don Quixote charges with stern valor, leaving seven dead in the road; whereupon he is stoned by the shepherds and falls to the ground.


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VARIATION III.

The Knight and Sancho discuss the worth of a life of chivalry. Sancho doubts, submitting various proverbs, questions, demands; the Don replies with appeasings, promises, instructions. You hear their themes in dialogue, and, later, sharply opposed. The Squire is all for the comforts of reality—he is plain, homespun, sagacious. The Knight, transported by visions and aspirations, expatiates ardently upon the glory of the chivalrous life, while the orchestra in a cantilena of memorable fervor (developed out of the Knight's theme and that of Dulcinea), sings nobly of ideal things. Sancho reverts to his advocacy of the homely and attainable things of reality—we hear a fragment of his motive; but Don Quixote silences him angrily.

VARIATION IV.

The Knight and his squire fall in with a band of pilgrims (a theme of ecclesiastical character for bassoons and muted brass). Don Quixote imagines them to be miscreants and ruffians. He attacks them and is worsted, falling senseless, while the pilgrims resume their march, chanting as they go. Don Quixote revives slowly, and Sancho, relieved, lies down beside him and sleeps.

VARIATION V.

Don Quixote, after the knightly custom, refrains from sleep and keeps vigil beside his arms throughout the night, dreaming of Dulcinea (the theme of the Ideal Woman is heard). This variation is chiefly a long passage for the solo 'cello, adorned with harp glissandi and a rapturous cadenza for muted violins.

VARIATION VI.

The pair meet three country wenches, mounted upon asses, and Sancho Panza assures the Don that one of them, round-visaged and flat-nosed, is his adored lady, Dulcinea del Toboso, arrayed in flaming gold, "all strings of pearl, all diamonds, all rubies, all cloth of tissue above ten hands deep: their tresses loose about their shoulders are so many sunbeams playing with the wind; . . . and they come mounted upon three pie-bellied belfreys." The Knight corrects him—"palfreys," he means, not "belfreys"; to which Sancho nonchalantly retorts that there is no great difference. The Knight, seeing that the alleged Dulcinea is only an ugly and common peasant-girl, is horrified and incredulous, and insists that some wicked enchanter has transformed his lady.

The orchestra paints the alleged Dulcinea in a richly humorous parody of the "Ideal Woman" theme (oboes in thirds, with tambourine), while Sancho, through the voice of his solo viola, insists upon the presence of the idealized Dulcinea.

VARIATION VII.

Sitting blindfold upon a wooden horse and fanned by huge bellows, the Knight and his squire fancy that they are riding through the air. We hear in the orchestra the whistling of the gale as they take their dizzy imaginary flight (here enters the famous "wind-

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machine"); the themes of the Don and of Sancho are borne giddily aloft on the instrumental breeze. A sudden pause on a long-held note of the bassoons jolts the two riders into an awareness of reality.

VARIATION VIII.

The Knight, perceiving a small boat, without oars, tied to a tree on the bank of the river Ebro, is convinced that it is miraculously intended for his use, so that he may succour some distressed knight or other person of high degree. They embark, and the orchestra plays a graceful barcarolle. The boat capsizes, but the two reach shore in safety, and offer up thanks for their escape (wood-wind and horns, *religioso*).

VARIATION IX.

The adventurous pair meet on the road "two monks of the order of St. Benedict," mounted upon their dromedaries, "for the mules whereon they rode were not much less." The monks wore travelling masks; and, we are assured, "carried umbrellas." Behind them comes a coach, and men on horseback. Don Quixote mistakes the monks for magicians who are abducting some fair princess. Obliged to redress this wrong, he attacks them (though Sancho reminds him unkindly of the windmills); but in this battle he is victorious, for the terrified monks take flight. Belligerent passages for the strings, and a churchly duo for bassoons, paint the encounter.

VARIATION X.

The bachelor Samson Carrasco, disguised as the "Knight of the White Moon," but actually one of Don Quixote's townsmen, does battle with him for the sake of his own good, to cure him of his delusions. The music pictures their joust, beginning with vehement scale-passages in the low strings and wood-wind. The Knight is vanquished, and is compelled by the conditions of the contest to do the bidding of the victor—which is, that he shall retire home for a year.

And now Don Quixote—humiliated, heart-heavy, despoiled of his acquired glory, the lustre of his exploits obscured, his happiness fallen—rides homeward despairingly with his squire. In the orchestra his theme becomes a lament of poignant expressiveness, with the strings sweeping downward in sorrowful chromatics above a *basso ostinato* of the timpani and double-basses. "In these long descending wails of the orchestra," says Ernest Newman (in the chapter on Strauss in his admirable *Studies in Music*), "you have all the anguish, all the disillusionment of the poor knight painted with an expressiveness, a fidelity, that sets one thinking of visual as well as auditory things. Strauss illustrates the scene as consummately as a pictorial artist could do, and at the same time throws over it the melting melancholy that music alone among the arts can express. You can see these poor, broken creatures, with bowed heads, pacing wearily along on steeds no less sorry, no less bruised than themselves. The whole thing breathes physical and mental fatigue and moral despair. . . ."

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FINALE.

The knight, once more a sane and wise man, his brain cleared of mists, is dying resignedly in his bed.

The music which portrays his end is simple and very peaceful. The touching song of the 'cello (*Sehr ruhig,* D major, 4-4) is gravely tranquil. There is a brief moment of agitation, but the end comes with the chords which, at the beginning, indicated his aberration; but now they are orderly, lucid, and composed.

* * *

Thus ends a work much misunderstood, singularly undervalued. It has been called "an intellectual gambol," "an exhibit of drollery, which leaves us inwardly cold." Even Romain Rolland, who is not often unperceptive, sees in it only "a prank, a musical pleasantry." Others have found it merely a brilliant and wholly cerebral piece of virtuosity, "appallingly clever," "a grotesque and derisive parody." It is futile to dispute over such things. Yet the wonder grows, with every hearing of this eloquent and affecting music, that its tenderness, its sincerity, its pathos, should ever have been misapprehended. Mr. Newman (who has written of Strauss with unsurpassed acumen) reminds us "how exquisitely human is the feeling for these two poor tragi-comic actors. It is this that finally makes the work so precious—its unfailing pity, its intuitive avoidance of anything that would make it simply unthinking comedy. Strauss's Sancho is very humorous, but your laughter at him is always softened with tears; while the portrait of Quixote has an added touch of pathos in that it invariably suggests the spare, worn frame of the poor, middle-aged knight. It is true in this as in every other respect. . . . What makes *Don Quixote* so great a work is, in a word, the wise and tender humanity of its humor. . . . It is in *Don Quixote* that the blending of tears and laughter is most perfect."

* * *

George Meredith in his Essay on Comedy speaks of that "laughter of reason refreshed," which is "floriferous, like the magical great gale of the shifty Spring deciding for Summer": which perceives the incongruous because it divines at the same time an ultimate

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harmony, an ultimate fulfilment. It perceives also the infinite pathos of man's idealism and his unconquerable hope. That is what one may rewardingly glean from this matchless characterization by Cervantes and Richard Strauss.

"Finlandia," Symphonic Poem for Orchestra, Op. 26, No. 7,
Jan Sibelius

(Born at Tavastehus, Finland, December 8, 1865; still living.)

Mrs. Rosa Newmarch, literary godmother to Sibelius, quotes the composer as stating with emphasis that he has used no genuine folk-tunes in this score. "There is a mistaken impression abroad," Sibelius is said to have remarked some years ago to Mrs. Newmarch, "that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention. The thematic material of *Finlandia* (and of *En Saga*) is entirely my own." Mrs. Newmarch remarks that, like Glinka, "Sibelius avoids the crude material of the folk-song; but like that great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect."

Finlandia, in its expression of contrasted moods, traverses agitation, prayerfulness, sorrow, buoyancy, elevation, and a prophetic vision, as it seems, of ultimate national triumph.

The work was composed in 1894. At one of its first performances in this country—by the Russian Symphony Orchestra in 1905—this note on the score was published:

"Finland, though without explanatory sub-title, seems to set forth an impression of the national spirit and life. The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, *Andante sostenuto* (*alla breve*). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an *Allegro moderato* episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. With a change to *Allegro* the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."

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NOVEMBER 6-13-20-27	NOVEMBER 7-14-21-28	NOVEMBER 9
DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
* Monday Afternoon	MAY 1	

LIST OF SOLOISTS FOR THE FRIDAY AND SATURDAY CONCERTS*

October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

March 29—Joseph Szigeti, Violinist

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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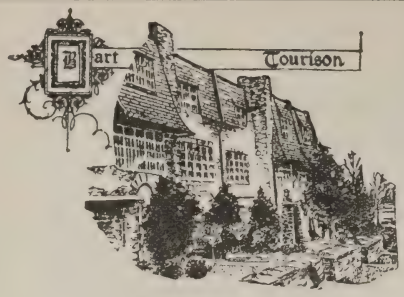
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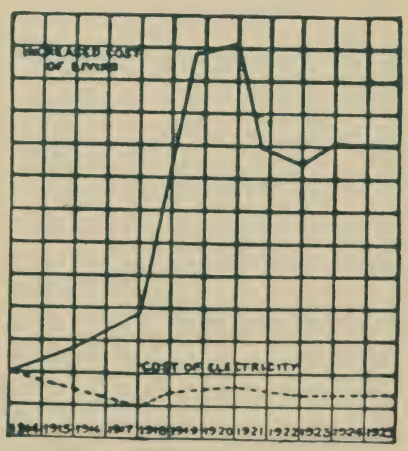
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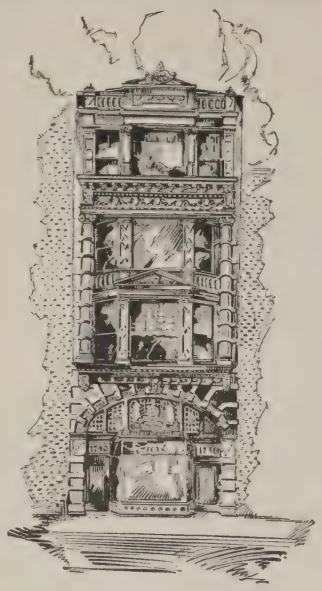
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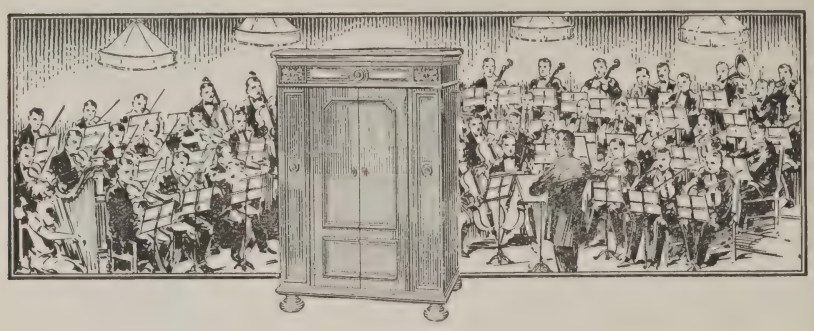
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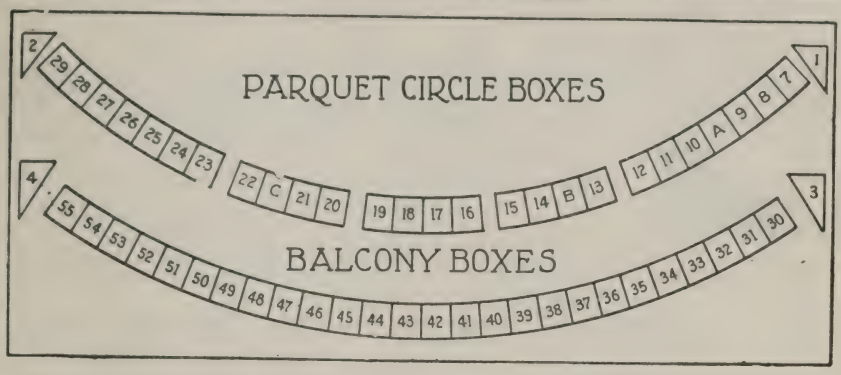
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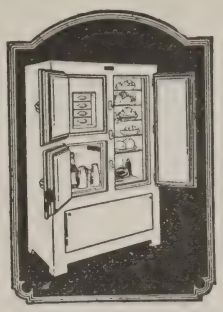
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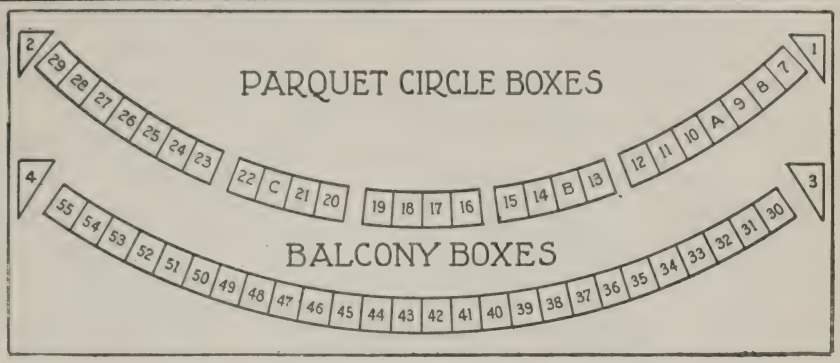
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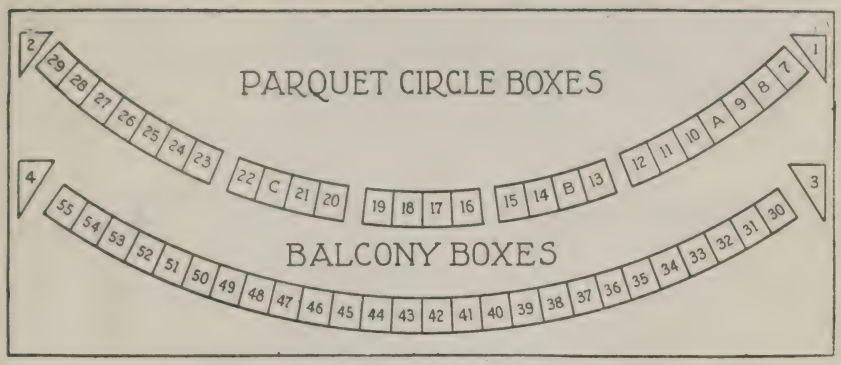
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BACH — **Choralvorspiel, "Wachet auf ruft uns die Stimme"**

BRAHMS — **Concerto in D minor, for Piano and Orchestra**

I. Maestoso
II. Adagio
III. Rondo: Allegro non troppo

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Notes on the Program

By LAWRENCE GILMAN

Chorale Prelude, "Wachet auf, ruft uns die Stimme"..J. S. Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This is a transcription of Bach's organ prelude on the chorale melody, "Wachet auf, ruft uns die Stimme" ("Sleepers, wake! A voice is calling"). The organ work is the first of the set of six Chorale Preludes which Bach put together in his later years for issue by Schübler, a publisher of Zelle. The title-page of the original edition read as follows:

Six Chorales in various forms for an Organ with two Manuals and Pedal, composed by Johann Sebastian Bach, Composer to the Royal and Electoral Court of Poland-Saxony, Capellmeister and Director of the Music, Leipsic. Published by Johann Georg Schübler at Zelle in the Thurnigian Forest.

The collection appeared some time between 1746 and 1749, not long before Bach's death.

* * *

The organ prelude on which this orchestral transcription is based is itself an arrangement, made by Bach himself. It is an adaptation of a chorus from the Cantata of the same title, No. 140, composed at Leipzig about 1731, or later, for the twenty-seventh Sunday after Trinity. In the Cantata, the melody of the hymn, "Sleepers! wake" is sung in unison by the tenors, under a counter-subject given to the violins and violas.

The melody is that of Philipp Nicolai's hymn, published in 1599; and Bach's elaboration of it for organ is associated with the second stanza of the hymn. Inasmuch as Bach's chorale preludes are, in effect, miniature symphonic poems for organ, with the words of the hymns as "programs," it is essential to an understanding of the music that the texts of the hymns be known.

The gospel for the day was the parable of the Wise and Foolish Virgins going forth to meet the Bridegroom.

The first stanza of the hymn tells of the awakening calls of the watchman from the walls and the summons to the Virgins to trim their lamps and prepare for the wedding-feast.

The words of the second stanza of the hymn are as follows:

Zion hears the watchman singing,
And all her heart with joy is springing.
Ah! come, Thou blessed Lord,
O Jesus, Son of God,
Hallelujah!
We follow till the halls we see
Where Thou hast bid us sup with Thee.[1]

* * *

[1] English version by Catherine Winkworth, from *The Chorale Book for England.*

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The poetic subject of the music is conjectured to be that of the symbolic bridal procession. "This singular and delightful movement has the intention of a dance tune . . . Bach may have had in mind the allegorical procession of the Betrothed and the joyous attendance of the Virgins, whose gestures have a wayward grace suggestive of Botticelli." Parry thinks that the idea of the Virgins of the allegory participating in the welcome of the heavenly Bridegroom may well have suggested this music to Bach's vividly pictorial imagination.

* * *

In the organ prelude Bach gives the chorale melody to a solo stop in the tenor register, while the dance-like counter-theme is heard as an exquisite embroidery on a second manual.

Piano Concerto No. 1, in D minor, Op. 15.....Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto endured many vicissitudes. Its two first movements began life as portions of a symphony upon which Brahms, then in his twenty-first year, worked in 1854. The unfinished symphony became a sonata for two pianos, and that in turn produced the first and second movements of the D minor concerto, which was completed in 1858.

Miss Florence May, in her valuable life of Brahms, rehearses the career of this concerto. "Schumann's desire that his young protégé should apply his gifts and his skill in the handling of form to the composition of an orchestral work," she reminds us, "had not been disregarded by Brahms. He had tried his hand at an overture early in the year [1854], and had worked through the spring and summer at a symphony, making his first attempts at instrumentation with the help of Grimm.[2] It could not be otherwise than that the rapid succession of extraordinary events and vivid emotions which had agitated his spirit should prove a strong stimulus to his imagination; and it is not surprising to find that they moved him to the composition of a series of movements, two of which remain amongst the most powerful produced by him, one having been accepted by thousands of mourners the world over as the most fitting musical expression known to them in the presence of profound grief. The symphony, as such, was never completed, but the work was thrown into the form of a sonata for two pianos (which

[2] Julius Otto Grimm (1827-1903), a young musician who became a lifelong friend of Brahms. He was a remarkable man of versatile accomplishments—a philosopher, composer, conductor, philologist.

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Brahms at this period frequently played in private with Frau Schumann or Grimm), of which the first two movements have become known to the world as the first and second of the Piano Concerto in D minor, and the third is immortalized in the wonderful march movement in three-four time, 'Behold all Flesh,' in the *German Requiem.*"

* * *

In February, 1854, the year of the original incarnation of the music of this concerto, poor mad Schumann had flung himself into the Rhine in an attempt at suicide. A little more than two years later (July 29, 1856), he was dead; and when Brahms completed his concerto in 1858, he wrote in the MS., at the head of the Adagio, the motto: *Benedictus qui venit in nomine Domini*—suggested, it is said, by the thought of Schumann's end.

Miss May relates that one day, after a performance of the two-piano version of the symphonic movements of 1854, Grimm had urged upon Brahms "his frequently stated opinion of the inadequacy of this form [the two-piano sonata form] for the expression of the great ideas of the work. Johannes, however, had quite convinced himself that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years. The movements were repeatedly sent to Hanover for Joachim's inspection and returned with his suggestions; for his time, sympathy, musicianship, and knowledge of the orchestra were placed, with unfailing generosity, at Brahms' disposal during all the years that led up to the composer's maturity."

* * *

The completed piano concerto was performed for the first time at Hanover on January 22, 1859, with Brahms himself at the piano and Joachim conducting. It was apparently too new, too original, for the reactionaries of those days, and the strength and beauty of its ideas made little impression on the hidebound souls of the Hanoverians and Leipzigers of 1859 (the concerto was performed at a Gewandhaus concert in Leipsic five days after the première, with Brahms again playing the solo part). One extraordinary person who was permitted to write for the *Signale* of those days—his name was Eduard Bernsdorf—protested that the hearing of this concerto was like "swallowing a dessert [his metaphors were somewhat tangled] of the shrillest dissonances and most unpleasant sounds";



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though why any such alleged concoction should have suggested a sweetmeat to Herr Bernsdorf does not appear. But this critic could never be persuaded that music had not died with Mendelssohn in 1847.

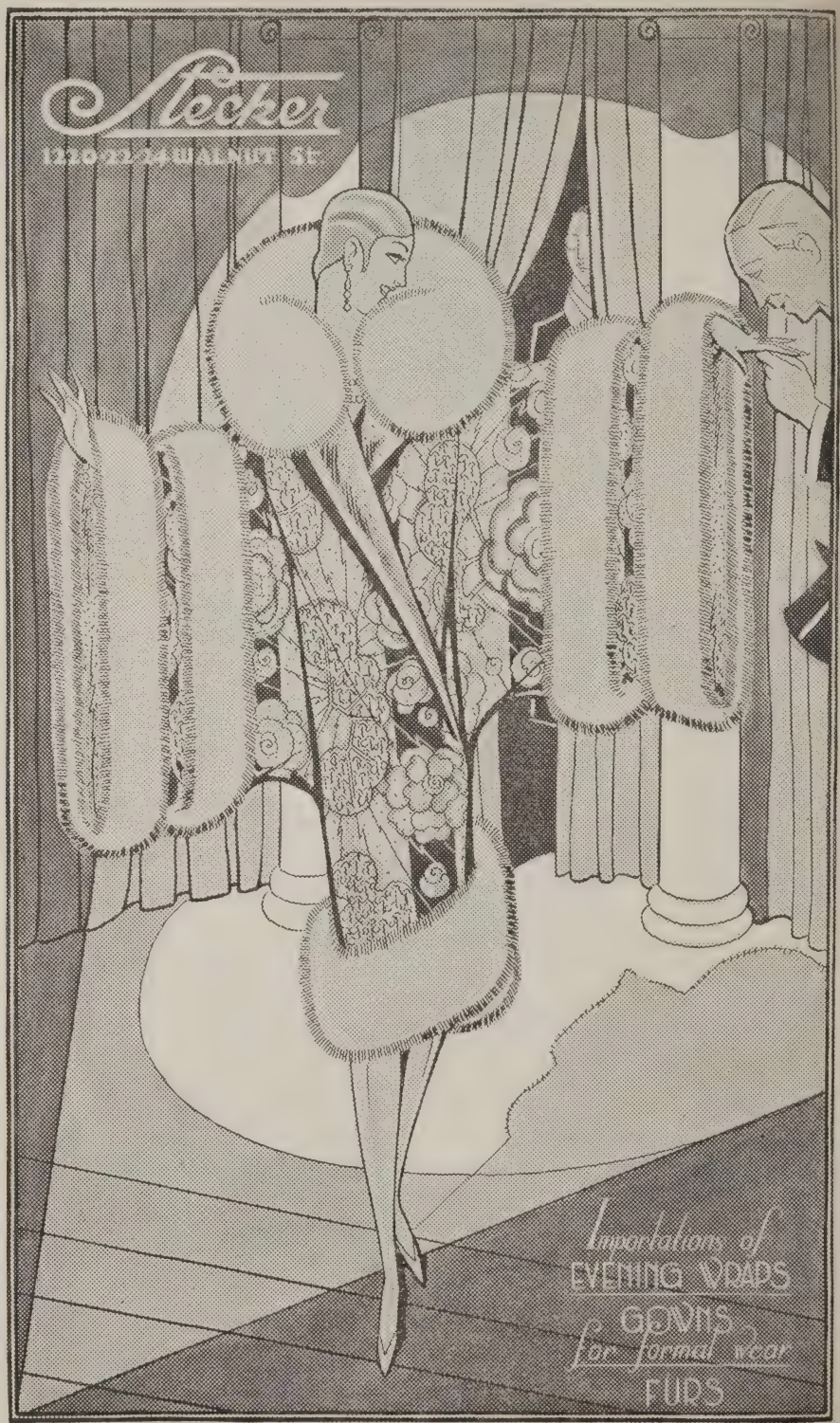
Brahms himself wrote to Joachim with grim humor concerning the reception of the work at Leipsic. "A brilliant and decided failure," he called it. "This failure has made no impression at all upon me, and the slight feeling of disappointment and flatness disappeared when I heard Haydn's C minor Symphony and the *Ruins of Athens*. In spite of all this, the concerto will please some day when I have improved its construction. . . . I believe it is the best thing that could happen to me; it makes one pull one's thoughts together and raises one's spirit." A characteristic letter, dogged and brave.

* * *

Miss May regards the first movement of the Concerto as "symphonic in *character*, though, as Spitta has pointed out, not in form. The desire attributed to the composer (she continues) by Ferdinand Gleich and by many others since, to create a new form, to compose a symphonic work with a pianoforte obbligato, did not exist. Brahms simply wished to use what he had already written, and did not feel that the time had come when he could successfully complete a symphony.[3] He rewrote his first two movements, therefore, as we have noted, making room in them for a piano solo, put away the third movement, and composed a new finale. How successfully he accomplished his task is today apparent to accustomed ears, for which the first movement, though it contains slight deviations from conventional concerto form, has no moment of obscurity. The imagination of this portion of the work is colossal. It has something Miltonic in its character, and seems to suggest to the mind issues more tremendous and universal than the tragedy of Schumann's fate, with which it must be associated. No one will assert that it contains what are termed 'brilliant piano passages,' the very existence of which is unthinkable in a movement of such exalted poetic grandeur; but that its performance brings due reward to capable interpreters has been proved by the enthusiasm of many a latter-day audience. After all that has been said, the reader will have no difficulty in understanding the fervent intensity of mood which impelled the composition of the slow movement, or in realizing something of the emotions which suggested the motto, *Benedictus qui venit in nomine Domini*, written above it in the original manuscript.

---

[3] Brahms' first symphony, the C minor, was not finished until seventeen years after the completion of the D minor Piano Concerto.


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Symphony No. 7 (in One Movement), Op. 105.....Jan Sibelius

(Born at Tavastchus, Finland, December 8, 1865.)

This symphony was published in 1925, and is Sibelius's latest work for orchestra. It is without key designation, but the tonality at the opening is A minor, and at the close, its relative key, C major.

The symphony opens with an extended Adagio section of brooding and sombre intensity. Its initial subject, an ascending scale passage in A minor, 3-2 time, for the strings, furnishes the underlying theme of the work. It crops out again and again, as a whole or fragmentarily, and often inverted. In the twenty-second measure it is succeeded by a broadly lyric theme in C major, sung by the divided violas and 'cellos, joined later by the divided first and second violins. The scale passages return in the strings and woodwind, and then we hear from the solo trombone a chant-like melody in C, which will later assume great importance.

The tempo quickens; there are more scale passages; the pace is now *Vivacissimo,* C minor. The strings announce a subject that recalls the mood of the Scherzo of Beethoven's *Eroica.* There is a *rallentando,* and a return to the *Adagio* tempo of the beginning. The solo trombone repeats its chant-like phrase against figurations in the strings, and it is joined by the rest of the brass choir. Again the tempo quickens, and an *Allegro molto moderato* is established.

The strings (*poco f,* C major, 6-4) give out a new melody of folklike simplicity and breadth; and this is followed by another subject, also in C major, arranged—according to a pattern of which Sibelius is fond—for woodwind doubled in pairs, playing in thirds, fifths, and sixths. This theme is developed by the strings and wind, with interjections of the familiar scale passages for the violins.

* * *

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The key changes to E-flat major, the tempo becomes *Vivace.* There are ascending and descending antiphonal passages, strings answered by woodwind.

The tempo becomes *Presto,* the key C major. The strings, divided in eight parts, begin a mysteriously portentous passage, at first *ppp,* with the violas and 'cellos defining an urgent figure against a reiterated pedal G of the violins, basses, and timpani. A crescendo, *rallentando,* is accompanied by a fragment of the basic scale passage, in augmentation, for the horns.

The tempo is again *Adagio;* and now the chant-like C major theme is heard once more from the brass choir, against mounting figurations of the strings.

There is a climax, ff, for the whole orchesra. The strings are heard alone, *Largamente molto,* in an Affettuoso of intense expression. Flute and bassoon in octaves, supported by soft string tremolos, sing a plaint. The strings, *dolce,* in syncopated rhythm, modulate through seventh chords in A-flat and G to a powerful suspension, *fortissimo,* on the tonic chord of C major; and this brings to a close the enigmatic, puissant, and strangely moving work.

* * *

The symphony is scored for a relatively modest orchestra—woodwind in pairs (without English horn), four horns, three trumpets, three trombones, timpani, and strings.

Overture, "La Grande Paque Russe" ("The Russian Easter"), Op. 36.....Nicholas Rimsky-Korsakow

(Born at Tikhvin, Russia, March 18, 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakow in his Autobiography [4] has many interesting and enlightening things to say of his Overture, *The Russian Easter.* "During the summer of 1888, at Neyzhgovitsy," he writes, "I finished *Scheherazade* and *The Bright Holiday,*[5] an Easter Overture on themes of the *obikhod.*" [6]

---

[4] *My Musical Life,* by N. A. Rimsky-Korsakow: Translated from the Russian by Judah A. Joffe, edited with an introduction by Carl Van Vechten. Alfred A. Knopf, New York, 1923.

[5] The popular Russian name for Easter.

[6] The *Obikhod* of Church singing is a collection of canticles used in the Orthodox Church. The *Obikhod* was the first music printed in Russia (Moscow, 1772).

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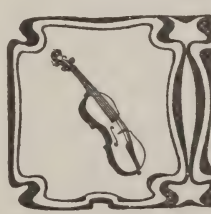
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"In my Overture are combined reminiscences of the ancient prophecy and of the gospel narrative; also a general picture of the Easter service with its 'pagan merry-making.'

"The rather lengthy slow introduction of the Overture on the theme of 'Let God Arise!' alternating with the ecclesiastical theme, 'An angel wailed,' appeared to me, in its beginning, as it were, to evoke the thought of the ancient Isaiah's prophecy concerning the resurrection of Christ. The gloomy colors of the *Andante lugubre* seemed to depict the holy sepulchre that had shone with ineffable light at the moment of the resurrection, in the transition of the Allegro of the Overture. The beginning of the Allegro, 'Let them also that hate Him flee before Him,'" led to the holiday mood of the Greek orthodox church service on Christ's matins; the solemn trumpet voice of the Archangel was replaced by a tonal reproduction of the joyous, almost dance-like bell-tolling, alternating now with the sexton's rapid reading, and now with the conventional chant of the priests reading the glad tidings of the Evangel. The *obikhod* theme, 'Christ is risen,' which forms a sort of subsidiary part of the Overture, appeared amid the trumpet-blasts and the bell-tolling, constituting also a triumphal coda.

"The capering and leaping of the biblical King David before the Ark: do they not give expression to a mood of the same order as the mood of the idol-worshipers' dance? Surely the Russian orthodox *obikhod* is instrumental dance music of the church, is it not? And do not the waving beards of the priests and sextons clad in white vestments and surplices, and intoning 'Beautiful Easter' in the tempo of *Allegro vivo,* transport the imagination to pagan times? And all these Easter loaves and twists and the glowing tapers. . . . How far a cry from the philosophic and socialistic teaching of Christ![8]

---

[7] Rimsky-Korsakow was writing, it need scarcely be said, with no thought of any but Russian readers.

[8] N. A. Sokoloff, a fine and gifted story-teller, once described to me afterwards the following little scene: during Holy Week, on Vladimirskaya Place, a half-drunken snip of a peasant stopped in front of the bell-tower, where all the bells were rung full-tilt; at first he kept crossing himself, then became pensive, and at last broke out into dancing to the sound and rhythm of the tolling. Truly a spiritual merriment!—N. A. R.-K.

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Notes on the Program—Continued

"This legendary and heathen side of the holiday, this transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merry-making on the morn of Easter Sunday, is what I was eager to reproduce in my Overture. Accordingly, I requested Count Golyenischeff-Kootoozoff to write a program in verse—which he did for me. But I was not satisfied with his poem, and wrote in prose my own program, which is appended to the published score. Of course in that program I did not explain my views and my conception of the 'Bright Holiday,' leaving it to the music to speak for me."

* * *

Rimsky's program for his Overture is as follows (a mixture of quotations from the Old and New Testaments and sentences of his own authorship):

Let God arise, let his enemies be scattered: let them also that hate him flee before him.

As smoke is driven away, so drive them away; as wax melteth before the fire, so let the wicked perish at the presence of God. (Psalm LXVIII, 1-2.)

And when the sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him. And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun. And they said among themselves, Who shall roll us away the stone from the door of the sepulchre? And when they looked, they saw that the stone was rolled away: for it was very great.

And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long, white garment; and they were affrighted. And he saith unto them, Be not affrighted: ye seek Jesus of Nazareth, which was crucified: he is risen. (Mark XVI, 1-6.)

And the joyful tidings were spread abroad all over the world, and they who hated him fled before him, vanishing like smoke.

"Resurrexit!" sing the chorus of Angels in heaven to the sound of the Archangels' trumpets and the fluttering of the wings of the Seraphim. "Resurrexit!" sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles, to the chiming of triumphant bells.

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NOVEMBER 6-13-20-27	NOVEMBER 7-14-21-28	NOVEMBER 9
DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
* Monday Afternoon	MAY 1	

LIST OF SOLOISTS FOR THE FRIDAY AND SATURDAY CONCERTS*

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October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

March 29—Joseph Szigeti, Violinist

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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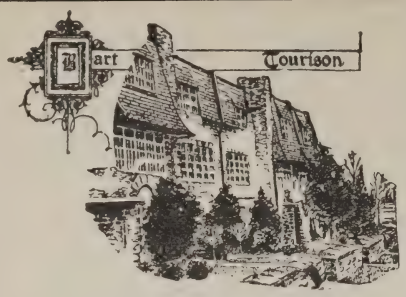
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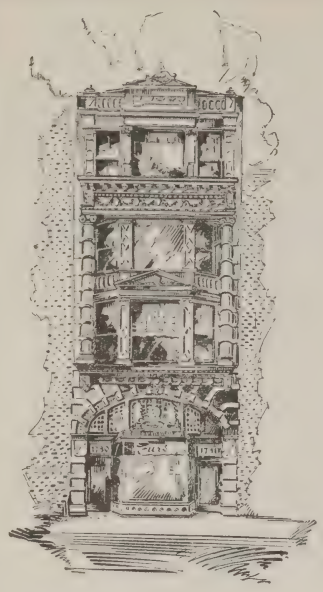
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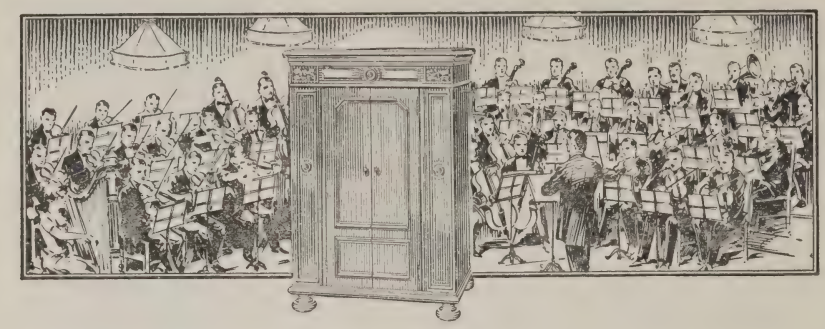
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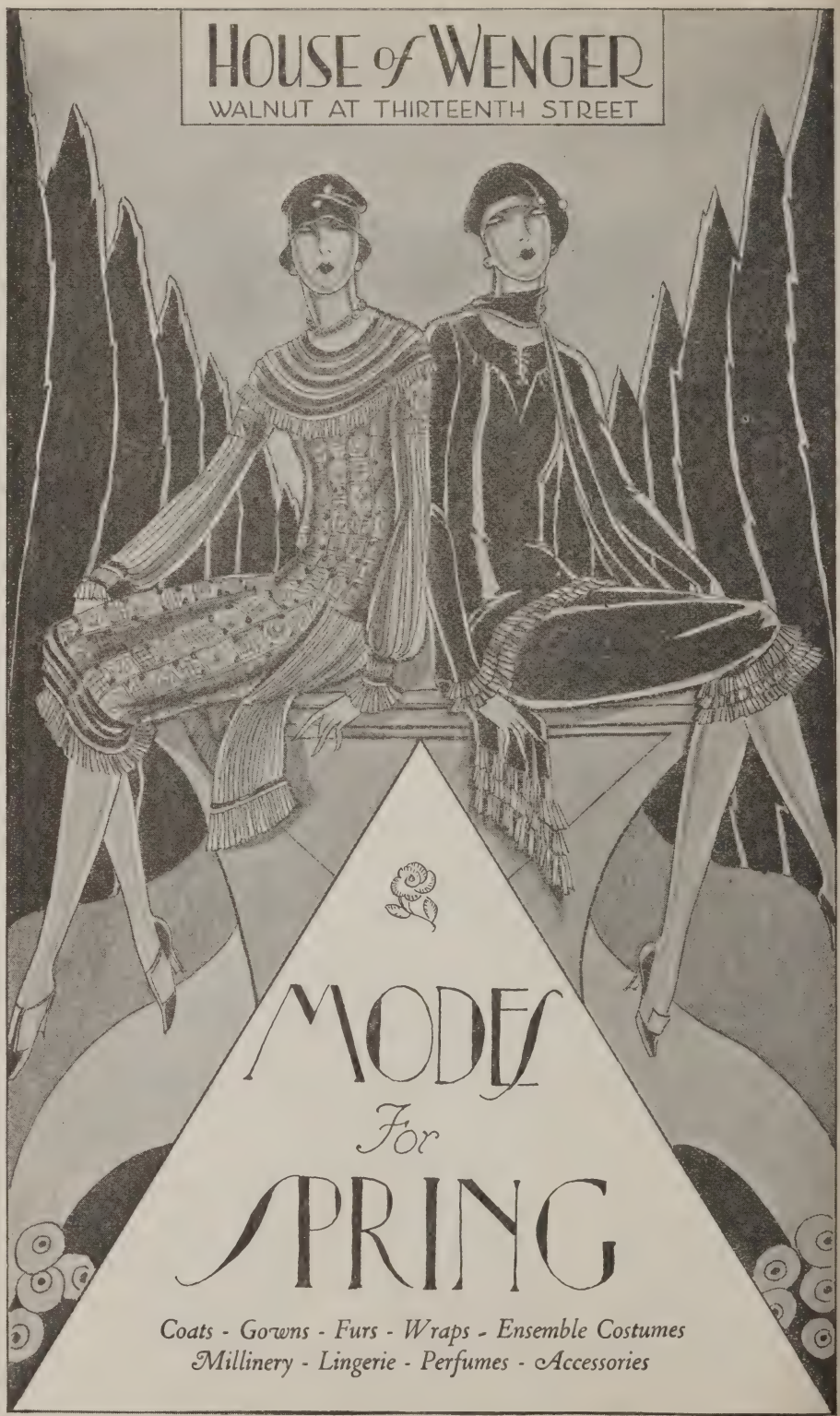
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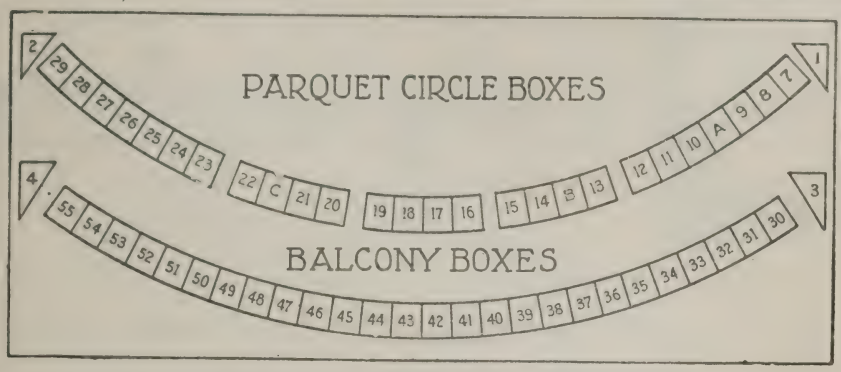
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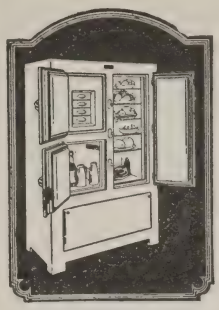
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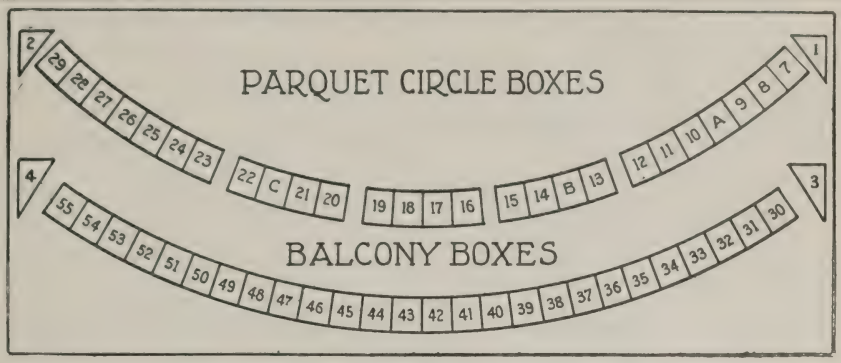
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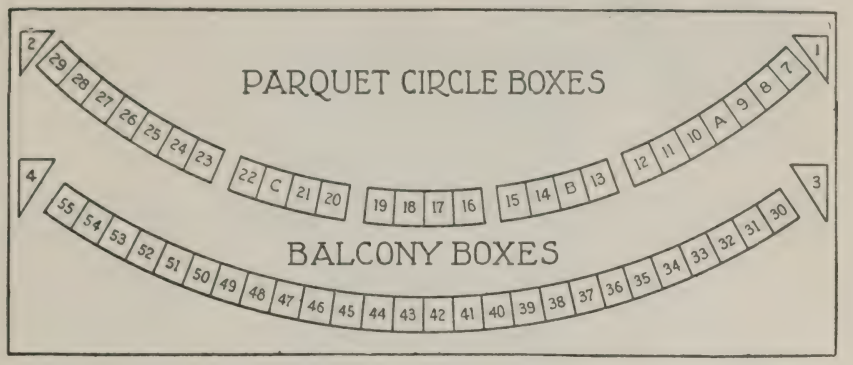
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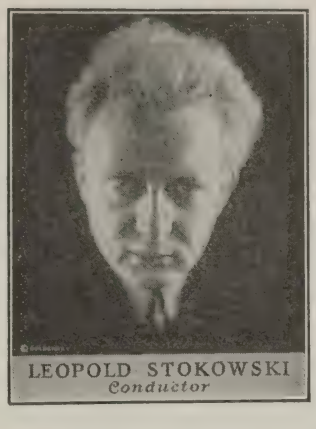
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Notes on the Program

By LAWRENCE GILMAN

"Amériques" .....Edgar Varèse

(Born in Paris, December 22, 1885; now living in New York.)

Edgar Varèse is of Franco-Italian parentage; his father was Italian, his mother of Burgundian antecedents. Prior to his seventeenth year, young Varèse's studies were chiefly mathematical and scientific, in preparation for the Ecole Polytechnique of Paris. But in his seventeenth year he abandoned these studies, in opposition to his father's wishes, and devoted himself solely to music. From 1904 to 1906 he studied at the Schola Cantorum, composition with Vincent D'Indy, and counterpoint and fugue with Albert Roussel; and in the following year he entered the master class of Widor at the Paris Conservatory. In the season of 1906-07 he founded and conducted in Paris the *Coeur de l'Université Populaire,* and organized the concerts of *Le Château du Peuple.* In 1909, he established in Berlin the *Symphonischer Chor,* for the performance of old motets; and this chorus took part in some of the productions of Max Reinhardt. Later, but still under the direction of Varèse, the chorus was merged with the *Stern'sches Gesangverein. Bourgogne,* a work for large orchestra, was performed by the Blüthner Orchestra of Berlin in 1910, under the bâton of Josef Stransky. In 1914, Varèse conducted concerts of the Prague Philharmonic Orchestra. A projected orchestral tour, which had been planned to include the principal cities of Germany, Austria, Russia, Scandinavia and the Balkans, as well as a series of festivals of modern music for Prague and Vienna, was halted by the War, which also interrupted work on an opera, *Oedipus und die Sphinx,* begun in collaboration with Hugo von Hofmannsthal. Varèse was mobilized, but in 1915 he was discharged, after a serious illness, and in 1916 he came to America.

In the spring of 1917 he conducted a performance of Berlioz's *Requiem* at the Hippodrome, New York, given in commemoration of the fallen among the armies of all the nations. In the following year, he appeared as guest conductor of the Cincinnati Symphony Orchestra. In the spring of 1919 he was appointed director of the New Symphony Orchestra in New York, and conducted a pair of concerts of that organization on April 11-12, 1919, performing, for the first time in America, Bartok's *Deux Images* for Orchestra, Op. 10; Gabriel Dupont's Symphonic Poem, *Le Chant de la Destinée,* and Alfredo Casella's *Notte di Maggio,* for voice and orchestra. He also performed at those concerts, for the first time in New York, Debussy's *Gigues,* No. 1 of the set of orchestral *Images.* In 1921, Varèse founded the International Composers' Guild, organized for the purpose of introducing new works for chamber orchestra by living composers of all nationalities. The Philadelphia Orchestra performed his *Hyperprism* at the concerts of November 7-8, 1924, in Philadelphia, and on December 16 of the same year in New York.

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Varèse's compositions include the following works:

For orchestra: *Trois pièces, La Chanson des jeunes Hommes, Rhapsodie Romane, Prélude à la fin d'un jour, Bourgogne, Mehr Licht, Gargantua, Les Cycles du Nord, Hyperprism* (for small orchestra and percussion), *Arcane.*

For chamber orchestra: *Octandre,* for flute, oboe, clarinet, bassoon, horn trumpet, trombone, double-bass; *Integrales,* for 2 piccoli, oboe, 2 clarinets, horn, 2 trumpets, 3 trombones, and percussion.

Songs: *Offrandes,* for soprano and small orchestra. Other songs, with piano.

* * *

Amériques was begun in New York in 1921 and completed in the following year. It antedates Varèse's *Hyperprism,* composed in the winter of 1922-23. The score was published by Curwen of London in 1925. The present performance of it is the first anywhere.

Amériques has no program of any sort. The title which appears on the score is merely a record of the spiritual impulse which initiated the work: a mood of exhilaration engendered by the thought of the New World as it presented itself to the imagination of the young foreigner. "The music is to some degree an expression of man's aspiration toward the unknown worlds that he interrogates." Beyond that vague and generalized conception, the work is absolute music—a development of thematic material on a strictly formal and abstract plane.

* * *

Mr. M. Zanotti Bianco, a pupil of Vincent d'Indy now living in New York, who speaks with intimacy concerning Mr. Varèse's aesthetic aims and principles, has communicated the following observations on *Amériques:*

"The work is based on a few concise themes. Some of these have definite melodic line, others are essentially dynamic in character. Most of these appear in the opening pages. The theme which begins the work (for the flute) is a subsidiary, appearing in various guises thereafter. The chief theme is the drastic fortissimo subject for trumpets and trombones that is heard at the eleventh bar. A third subject, of which much use is made, is heard seventeen measures later in harmonics for the muted violins.

"It is characteristic of the structure of *Amériques* that the themes, once stated, are not used as points of departure for symphonic development, but reappear at given moments, creating at each emergence new ensemble effects and suggesting varied perspectives. The themes are often modified melodically, harmonically, or rhythmically; but the logic of the work does not proceed from the succession of these various thematic figures, but consists rather in the creation of new sound masses by the themes and their reappearances. The progress of the score might be described as the continual and varied displacement of aural planes and volumes around solid pivots which support the mechanism of the composition, and which, though remaining inconspicuous, are the essential feature of the work. The recurring themes are connected by passages of varying character, which might be called 'divertimenti.'

* * *

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* * *

Mr. Zanotti Bianco pointed out, in an article concerning Mr. Varèse which he contributed to *The Arts,* that the composer seeks to achieve something which he calls "sound geometry, the objectivation of music." "How," he asks, "does Varèse obtain this musical objectivation? Chiefly by an original use of the percussion group, which, with Varèse, is an organic part of the orchestral body. The musical texture of this work in particular is divided into two parts, consisting of (1) the sound mass moulded as though in space, represented by the orchestra minus the percussion instruments; that is to say, the strings, wood, brass and harp; and (2) the numerous instruments which form the percussion group, supplying the stimulus, movement, and dynamics. This is not intended to imply that the percussion group marks the accents. It is sometimes decisive and strongly metred, but often its effects are delicate and aerial. It does not emphasize the rhythm intended to indicate the melodic design, but, on the contrary, it interpenetrates the tonal masses, and causes them to pulsate with a thousand varied and unexpected vibrations, with an effect not unlike that of a ray of light striking through a crystal prism and giving it a multiple existence.

"Varèse's musical objectivation springs from the complete union of his emotional impulse with his sense of abstract design. It must not be forgotten that his first studies were mathematical. It might almost be said that he brings geometric elements into the field of music. His rhythm is multiple and kaleidoscopic; and even when the percussion instruments are not employed, one has the impression of extended passages of syncopation. Sudden stops, sharply broken intensities, exceedingly rapid *crescendi* and *diminuendi* give an effect of the pulsation of a complex organism whose life springs from a thousand sources of vitality. The atonal harmony, crudely coloring the sound groups, thrusts them into formidable relief, like great masses imagined in astral space.

"Varèse proves that without becoming 'literary,' it is possible to realize musically an effect conceived exactly like a geometrical abstraction. For music is, after all, a result of geometrical relations."

Thème Varié, for Viola and Orchestra.....Georges Huë

(Born at Versailles, May 6, 1858; now living in Paris.)

Georges Huë as a youth was urged by Gounod to take up the profession of music. He studied theory with Paladilhe, and at eighteen he entered the Paris Conservatoire as a pupil of Reber. Three years later he won the *prix de Rome* with his cantata, Médée,

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and later he won another prize (the "Crescent") with his opera *Les Pantins.*

Huë has composed prolifically. The list of his works includes four operas (*Le Roi de Paris,* 1901; *Titania,* 1903; *Le Miracle,* 1910; *Dans l'Ombre de la Cathédrale,* after Ibánez, 1921); pantomimes and ballets; incidental music; a symphony, suite, overture, Serenade for small orchestra, Fantasia for Violin, Romance for Violin and Orchestra, Andante and Scherzo for 'cello and orchestra, and a symphonic poem, *Emotions;* also numerous vocal works.

The composition on this program, a Theme with Variations, for viola and orchestra, was published in 1907, with a dedication to Pierre Monteux. It was introduced to America in a version for viola with piano accompaniment, by Mr. Samuel Lifschey (the soloist of the present performance) at a recital in New York in March, 1919. We are indebted to Mr. Lifschey (in the absence of a score) for the following sketch of the work:

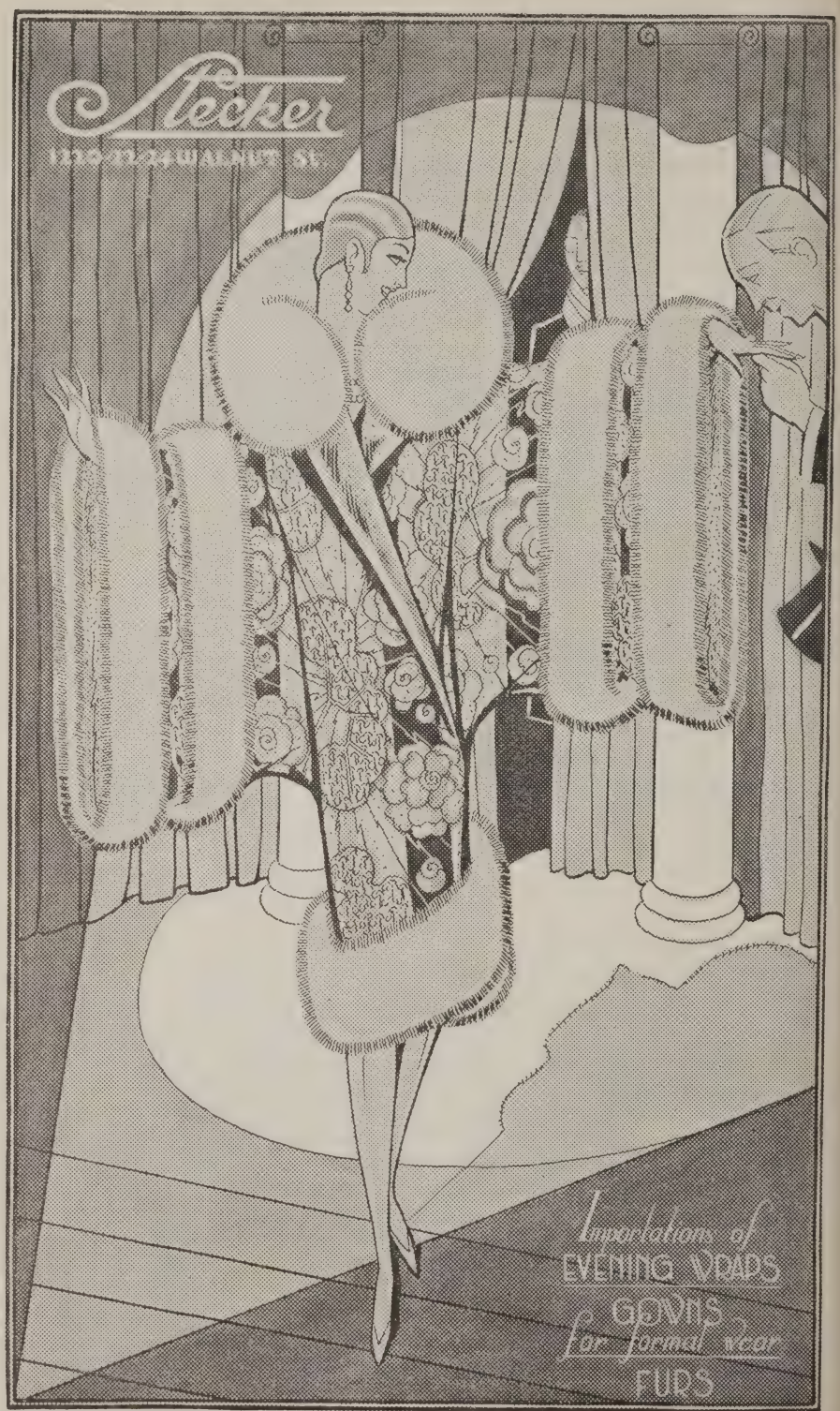
"After a brief introduction (*Assez lent*) for orchestra and viola, quasi recitativo, the theme is announced in F sharp minor by the solo viola, 3-4 time. The first variation is given to the first violins, with running accompaniment of flutes, clarinet and solo viola. There is a modulation to D major (*plus animé*), two-quarter time, for the second variation, which is a duet between woodwind and solo viola. Variation number III takes us back to original key, with the theme in the 'cello and bass, variation by the solo viola. The fourth variation is for the orchestral tutti, the theme played by the brasses. This is followed by another quasi recitative, similar to the opening of the piece; the theme is then finally played by the viola solo, muted, accompanied by harp and strings, but this time in F sharp major instead of F sharp minor. The work ends on an arpeggio of F sharp minor, the original key of the composition."

"The Swan of Tuonela".....**Jan Sibelius**

(Born at Tavastehus, Finland, December 8, 1865; still living.)

This tone-poem is the third member of a symphonic tetralogy entitled *Lemminkäinen,* based on episodes in *The Kalevala,* the Finnish epic derived by Elias Lönnrot in 1835 from his delvings in the folk-lore of his people. The four-part symphonic series of Sibelius (Op. 22) comprises these separate works: 1.—*Lemminkäinen and the Maidens;* 2.—*Lemminkäinen in Tuonela;* 3.—*The Swan of Tuonela;* 4.—*Lemminkäinen's Home-going.*

The tetralogy is concerned with those tales in the *Kalevala* which narrate the adventures of Lemminkäinen, one of the four chief heroes of the epic—"a jovial, reckless personage, always getting into serious scrapes, from which he escapes . . . by his skill in magic. . . ." Lemminkäinen, in the course of certain heroic exploits undertaken on the dare of old Pohja, so that he may prove himself worthy of her daughter Pohjola, arrives at the dread river which surrounds the land of Tuonela, the Finnish Hades, the Kingdom of Death. His task is to shoot the swan "on Tuoni's murky


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river." Lemminkäinen is slain and dismembered by an old enemy; but his mother, through necromantic arts, joins together the fragments of the body and restores her son to life.

* * *

Mrs. Rosa Newmarch gives us in her brochure on the composer this picturesque introduction to the music:

Tuonela was the name of the Finnish Hades. Those wending their way to the final abode had to traverse nine seas and one river—the equivalent of the Styx—whereon sang and floated the sacred swan—

". . . the long-necked, graceful swimmer,
Swimming in the black death-river,
In the sacred stream and whirlpool."

The majestic, but intensely sad, swan melody is heard as a solo for *cor anglais,* accompanied at first by muted strings and the soft roll of the bass drum. Now and then this melody is answered by a phrase given to 'cello or viola, which might be interpreted as the farewell sigh of some soul passing to Tuonela. For many bars the brass is silent, until suddenly the first horn (muted) echoes a few notes of the swan-melody with the most poignant effect. Gradually the music works up to a great climax, . . . followed by a treble *pianissimo,* the strings playing with the back of the bow. To this accompaniment, which suggests the faint flapping of pinions, the swan's final phrases are sung. The strings return to the natural bowing, and the work ends in one of the characteristic, sighing phrases for 'cello.

Symphony in C major, "Jupiter" (K. 551), Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Why it is called the "Jupiter," and who christened it, nobody knows. Some have conjectured that the brusque triplets in the opening measures may have suggested to naïve minds the thunderbolts of Jove. But this seems unlikely. The man who wrote the Statue scene in *Don Giovanni* could have produced more terrifying thunderbolts than these, even in the estimation of the most innocent. Cramer—J. B. Cramer, pianist and pedagogue—has been credited with inventing the appelation, as an utterance of his enthusiastic appreciation of the height, breadth, and noble fervor of the symphony. Jahn thought that it was doubtless thus called ("I do not know when or by whom") "more to indicate its majesty and splendor than with a view to any deeper symbolism"; and he enlarged upon the "dignity and solemnity" of the score, "manifested in the brilliant pomp of the first movement, with its evident delight in splendid sound effects." * * *

Jahn contrasts this symphony with its predecessor, the G minor, written in the same year—1788—and only a few weeks before it. He thinks that the "Jupiter" is not "so full of passion" as the G minor, though "in more than one respect it is the greatest and best. . . . It has no passionate excitement, but its tender grace is heightened by a serenity which shines forth most unmistakably in the subject already alluded to"—Jahn here refers to the gay tune "which, like a shining meteor, sheds light and cheerfulness" in the first movement of the symphony: an adaptation of the air which Mozart, three months previously, had written for Albertarelli, a bass



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singer who was displeased with his part in Anfossi's opera, *Le Gelosie Fortunate* (May, 1788). The Andante "reveals the very depths of feeling, with traces in its calm beauty of the passionate agitation and strife from which it proceeds: the impression it leaves is one of moral strength, perfected to a noble gentleness." As for the Minuet, "there is an elastic spring in its motion, sustained with a delicacy and refinement which transport the hearer into a purer element, where he seems to exist without effort, like the Homeric gods. The Finale is that masterpiece of marvelous contrapuntal art, which leaves even upon the uninitiated the impression of a magnificent princely pageant, to prepare the mind for which has been the office of the previous movements."

* * *

The four-note theme which opens the Fugue-Finale had been repeatedly used by Mozart. It is based on an old church tone that Mozart had employed in the Credo of his Mass in F major (1774), in the Sanctus of another one of his Masses (C major, K. 257), in the B-flat symphony of 1779 (K. 319), and elsewhere. Other composers have dealt with it, literally or derivatively—Bach, Handel, Schubert, Mendelssohn, Richard Strauss. It can even be found in that least ecclesiastical of scores, *Tristan und Isolde*, though its appearance there in the passionate disguise which Wagner's imagination gave it was no doubt fortuitous. Mozart's exploitation of the subject, and of the other thematic material in this superb piece of polyphonic bravura, is one of the transcendent things of music. Jahn is surely not extravagant when he sings a hymn in praise of the genius which, in these pages, has made "of strictest form the vehicle for a flow of fiery eloquence, and has spread abroad glory and beauty without stint."

Passacaglia, in C minor.....Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750.)

(Orchestrated by Leopold Stokowski)

When this transcription was performed for the first time,[1] Mr. Stokowski supplied the following note concerning his arrangement:

"Bach's *Passacaglia* is in music what a great Gothic Cathedral is in architecture—the same vast conception—the same soaring mysticism given eternal form. He left us no orchestral works of this grandeur, probably because the orchestra was too little developed in his time. His Brandenburg Concerti and orchestra Suites are more intimate works written for the salon. The most free and sublime instrumental expressions of Bach are his greater organ works, and of these the greatest is the *Passacaglia* in C minor. Unfortunately, one does not often enough have opportunity to hear it, and so, to bring it nearer to those who love Bach's music, I have made it for orchestra.

"I have transcribed it simply, adding one instrument to the usual orchestra—a small Tuba—which plays in octaves with the

[1] By the Philadelphia Orchestra, in Philadelphia, February 10, 1922; in New York, February 28, 1922.

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larger Tuba in the final entry of the theme in the Fugue, just as the 8 and 16 feet pedal stops sound in octaves on the organ.

"This *Passacaglia* is one of those works whose content is so full and significant that its medium of expression is of relative unimportance; whether played on the organ, or on the greatest of all instruments—the orchestra—it is one of the most divinely inspired contrapuntal works ever conceived."

* * *

Bach wrote his *Passacaglia,* in all probability, during the latter part of his Weimar period,[2] when he was in his late twenties or early thirties. The autograph has disappeared, although it is known to have existed up to the middle of the nineteenth century. He composed the work originally for a two-manual clavicembalo with pedals, and afterward arranged it for organ.

A *passacaglia* (or *passecaille*) was originally an old Spanish or Italian dance-form in triple time, in which a short bass theme of two, four, or eight bars was incessantly repeated. Musicians understand by the term as applied to instrumental music a piece constructed on a recurring theme. The passacaglia form is closely allied to that of the *chaconne* (or *ciacona*); though the theorists usually make this distinction between the two: in the chaconne, the theme reappears in the upper and inner parts, whereas in the passacaglia form, it is confined to the bass. As Bach in his *Passacaglia* does not restrict his subject to the bass, the work is really a combination of the two forms.

* * *

The eight-bar theme [3] of Bach's *Passacaglia* is given out at the beginning, in C minor, 4-4 time (in the organ form of the piece, it is announced by the pedals alone). On the basis of this theme, Bach constructs twenty variations, and adds a Fugue for good measure.

He links the Fugue with the Passacaglia by partial community of theme. It is a double Fugue, and for one of the subjects, he uses the first half of his Passacaglia theme, while the other is new—a figure in eighth-notes, thrice-repeated, the repetitions separated by rests. The work ends on a climax of incomparable grandeur.

It is often said that Bach wrote this work under the influence of Buxtehude, and that he patterned after him in consorting the passacaglia with a fugue, modifying Buxtehude's form merely by placing his passacaglia before the fugue instead of after it. But in Buxtehude's combination, the passacaglia is a minor affair, not the elaborately organized structure of Bach. "The *Passacaglia* resembles many other experiments by Bach," says Parry, "in being such an

[2] Bach's Weimar period extended from 1708 to 1717. In 1703 he had lived there for a few months as a member of the orchestra of Prince Johann Ernst, younger brother of the reigning Duke.

[3] Bach derived the first half of his theme from a *Trio en Passcaille* by the French organist and composer, André Raison (circa 1650-1720). Raison was organist of St. Etienne du Mont in Paris in the time of Louis XIV. Bach also borrowed from Raison in composing his "Dorian" Toccata for organ, the main idea of which comes from a Duo by the French organist.

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immense expansion of Buxtehude's scheme. Bach divined his cue, and made his effect by gradually building up the volume of tone and the enrichment of detail from the quiet opening to the sumptuous splendor of the closing bars of the *Passacaglia;* and he makes that a point of departure for a fugue on the subject of the ground bass, for which there is an obvious justification. For the rigid reiteration of a formula of a definite number of bars in length (which is the underlying basis of the passacaglia, induces a sense of mechanical constraint, and in order to make the scheme complete, a passage manifesting freedom of range is most desirable. Bach found this most aptly in the fugue, which vastly enhances the principle of the form."

* * *

Dietrich Buxtehude (1637-1707), remarkable organist and composer, died the year before Bach went to Weimar as a young man of twenty-three. In 1705, when Buxtehude was organist at St. Mary's Church, in Lübeck, Bach walked about 230[4] miles from Arnstadt to attend one of the musical services (consisting of organ works and concerted pieces for chorus and orchestra) which Buxtehude had instituted at Lübeck under the name of *Abendmusiken.*

Spitta extols the work of Buxtehude. He believes that "a just estimate requires us to rank his preludes and fugues, his *chaconnes* and *passecailles,* next to those of Bach—as Mozart's symphonies stand their ground next to those of Beethoven." Bach, he says, "essayed only in a transitory manner the special forms cultivated with such mastery by Buxtehude, on which, however, he left the stamp of his genius without in any essential degree towering above his predecessor. This is especially true of the *Chaconne* and the *Passecaille.* All that he has of greater profundity and concentration in his famous work of the latter class, the other master [Buxtehude] makes up for in depth of expression and youthful fervor. Bach, it is true, possessed this fervor and depth in the highest degree, but it came to the surface with more difficulty, and for the most part lay hidden in the depths, pervading and vivifying all."

This estimate will strike most students as generous rather than just. Buxtehude, despite his admirable qualities, had nothing of Bach's scope and resourcefulness and power. To compare the somewhat monotonous and short-breathed style of Buxtehude with the sweeping magnificence of the Bach of the *Passacaglia* is to confuse excellent talent with superlative genius; for here, as Mr. Stokowski has truly observed, Bach's genius is at its mightiest. It should be added that in this superb transcription for orchestra, the splendor of Bach's original conception has been given a new and overwhelming eloquence.

---

[4] Spitta in his "Life of Bach" gives the distance traversed by the young enthusiast as fifty miles. But naturally Spitta referred to German miles, and a German mile is 7.420 kilometers, or almost five times as long as an English mile. The English translator also gives the distance as "fifty miles," but does not explain that they are German miles. Parry, curiously enough, repeats the error in his admirable work on Bach. If he had looked at any large-scale map of Germany, he would have seen that Arnstadt and Lübeck are about 230 miles apart.

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NOVEMBER 6-13-20-27	NOVEMBER 7-14-21-28	NOVEMBER 9
DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
* Monday Afternoon	MAY 1	

LIST OF SOLOISTS FOR THE FRIDAY AND SATURDAY CONCERTS*

October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

March 29—Joseph Szigeti, Violinist

April 3-5—Harold Bauer, Pianist.

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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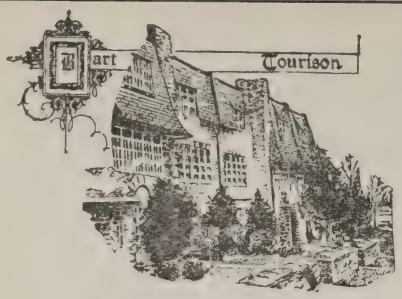
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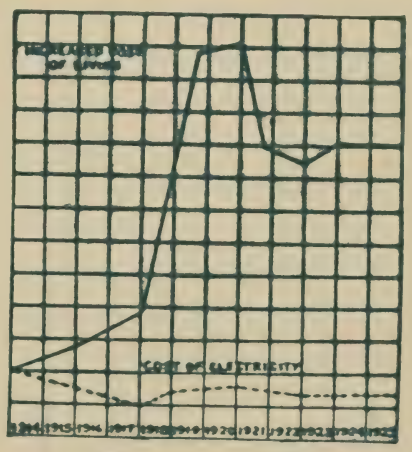
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Out of the Depths . . . . . *Bach*
Cherubim Song . . . . . *Rachmaninov*

II. Dainty, Fine, Sweet Nymph . . . . . *Morley*
Three Choral Hymns from the Rig-Veda . . . . *Holst*
Hymn to Agni—Hymn to Manas—Hymn to Indra
Chorus of Bacchantes, from "*Philemon and Baucis*" . *Gounod*
Moonland . . . . . *Melartin*
Coronation Scene, from "*Boris Godounov*" . . *Moussorgsky*

III. Four Folk-Songs
The Galway Piper—Gute Nacht—The Reaper's Song—
Turn Ye to Me
Saltarelle . . . . . *Saint-Saëns*
Love Songs . . . . . *Brahms*
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Sunday, April 25, 1926, at 3.30 P. M.

Ball Room—The Penn Athletic Club

Programme

Johann Sebastian Bach....Choralvorspiel—"Wir glauben all' an einen Gott"

Carl Maria von Weber...Recitative and Aria—"Wie nahte mir der Schlummer" from "Der Freischütz" for Soprano and Orchestra

Elsa Meiskey (Student under Madame Sembrich)

Ludwig van Beethoven....Allegretto from Symphony No. 7 in A major

Anton Rubinstein.....Moderato assai from Concerto in D minor for Piano and Orchestra

Shura Cherkassky (Student under Mr. Hofmann)

Camille Saint-Saëns.....Danse Macabre

Édouard Lalo.....Allegro non troppo from "Symphonie Espagnole" for Violin and Orchestra

Lois zu Putlitz (Student under Mr. Flesch)

Jean Sibelius.....Finlandia

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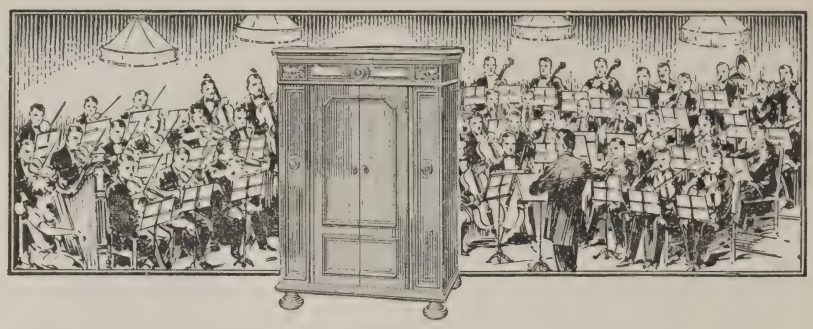
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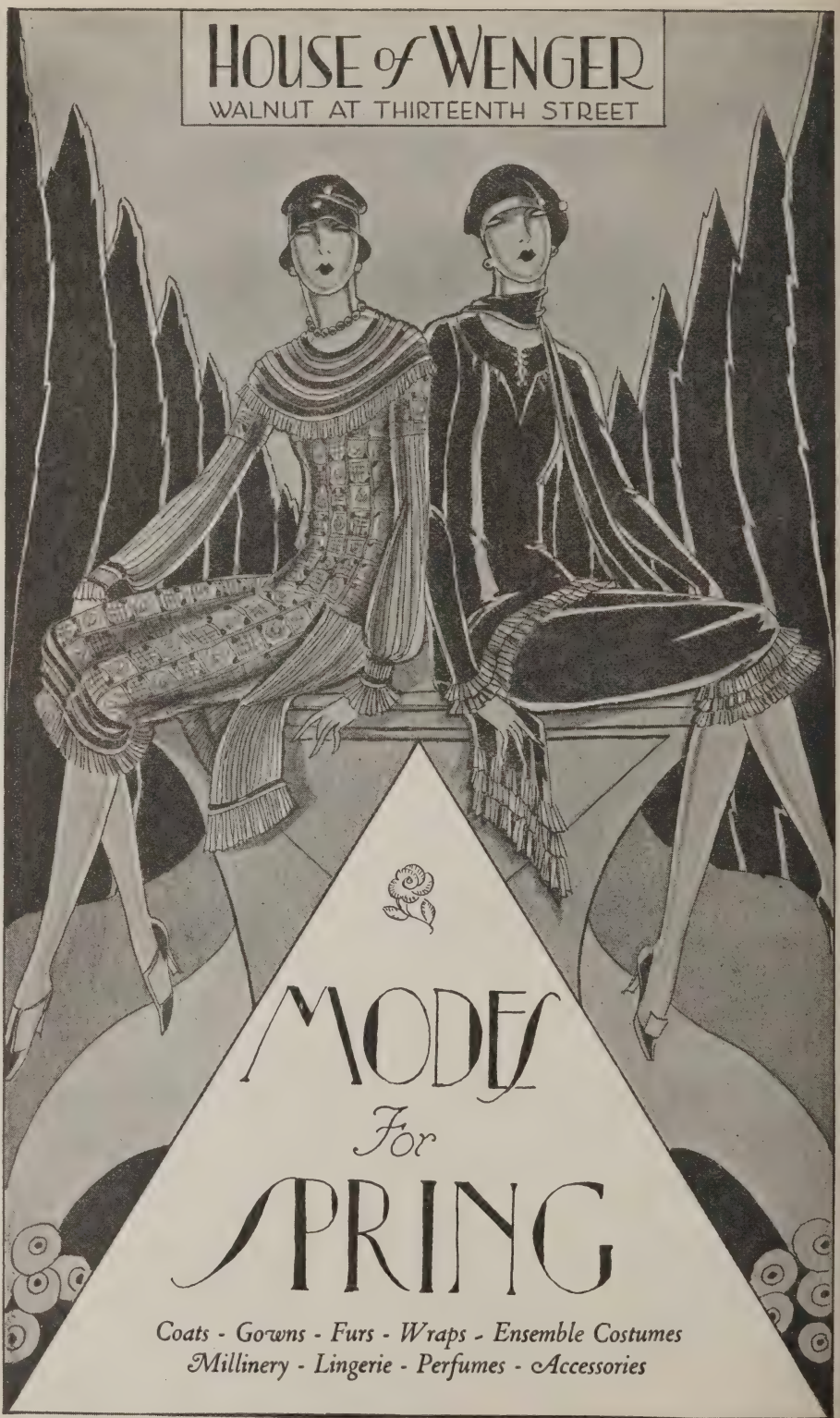
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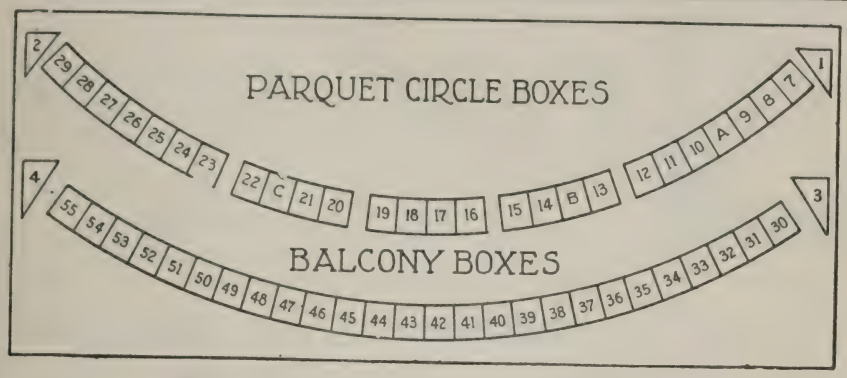
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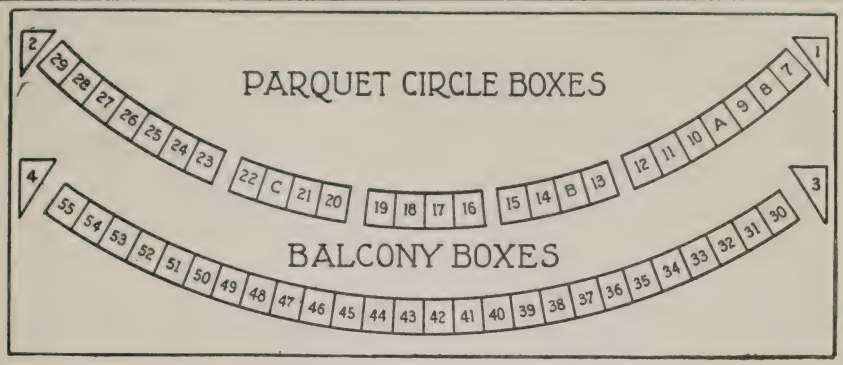
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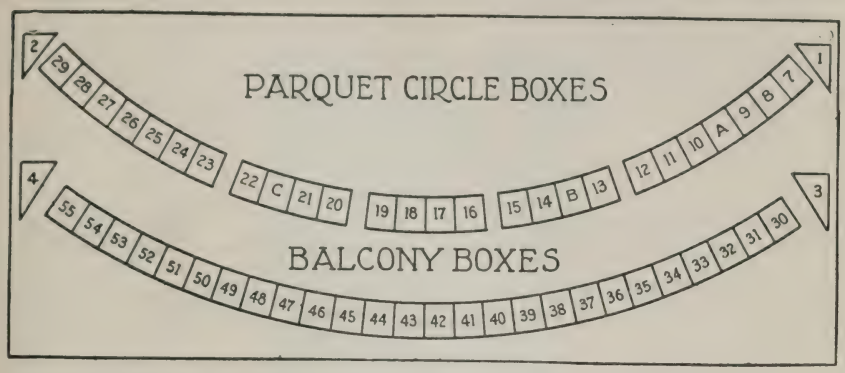
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WAGNER — **Walkürenritt**

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Notes on the Program

By LAWRENCE GILMAN

"Fantaisie Contrapuntique sur un Cramignon Liégeois" ("Contrapuntal Fantasy on a Cramignon of Liége"),

Guillaume Lekeu

(Born at Heusy, Belgium, January 20, 1870; died at Angers, January 21, 1894.)

Guillaume Lekeu dwelt in his native town until his ninth year. In 1879 he accompanied his parents to Poitiers, France, and there he was a student at the Lycée, at the same time studying piano and violin. Impressed by the music of Beethoven, he worked by himself at musical composition. In 1888, at the age of eighteen, he went with his family to Paris, entered the University, and took the degree of Ph.D. He was dissuaded by Téodor de Wyzewa from entering, as he wished, the Conservatoire, and was introduced by Wyzewa to Gaston Vallin, with whom he studied music. In 1889 he began to study with César Franck, and remained his pupil until Franck's death in 1890. Afterward Lekeu was a pupil of Vincent d'Indy.

In 1891 Lekeu competed for the Belgian Prix de Rome, and won the second prize, which, however, he declined. The remainder of his life was curiously uneventful, and pathetic by reason of its frustrated ambitions and incomplete fulfilment. He died of typhoid fever the day after his twenty-fifth birthday.

Among Lekeu's larger works are the following: Symphonic Studies on Hamlet and the second part of Goethe's Faust; a *Chant de triomphale délivrance* for orchestra; an Adagio for orchestral quartet; *Epithalame,* for string quintet, three trombones, and organ; Introduction and Adagio for solo tuba with brass band; *Fantaisie symphonique sur deux airs populaires anjevins; Andromède,* lyric and symphonic poem for solo voices, chorus, and orchestra; *Chant Lyrique* for chorus and orchestra; fragments of a lyric comedy after Alfred de Musset entitled *Barberine;* fragments of a work after Victor Hugo, *Les Burgraves.* Among the chamber music there is a sonata for piano and violin; a piano trio; an Adagio for two violins and piano; an unfinished sonata for piano and 'cello; a quartet for piano, violin, viola and 'cello (prepared for publication by d'Indy); and various songs and piano pieces. According to O. G. Sonneck, the distinguished musicologist, the number of Lekeu's unpublished songs, piano, and chamber music "reaches the formidable total of about sixty compositions, finished or unfinished, or existing merely in the form of sketches. And all this in less than seven years; and his weighty works in barely four and a half!"

* * *

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Ernest Closson, Lekeu's biographer, believes that "Lekeu may be considered the chief of the Belgian branch of the young French school. His style shows the outward characteristics of the style of Franck, but he adds to it an entirely original personality, all the more remarkable in that it appeared to be already entirely independent at the time of Lekeu's premature death. It is likewise interesting because of the fact that Lekeu was a real Walloon of the country of Liége, in contrast to the Germanic origin of Franck. His music bears the characteristic marks of the art and poetry of Liége: dreaminess, gentle nostalgia, an alternation of penetrating melancholy and wild transports, of an ideal and immense aspiration. His inspiration is purely melodic; his themes are striking, and, once heard, are never forgotten. His favorite master was Beethoven, whom he resembles at times in depth of feeling and ardent spontaneity. A weakness in his art was the form, which lacks consistency and homogeneity. He was too young to have mastered these superior elements of art. Nevertheless, César Franck was enraptured with his abundant gifts, and Vincent d'Indy calls him 'a quasi genius.'"

* * *

The *Cramignon* is a dance song common to the Walloon district; a kind of Farandole, accompanied by a song "idyllic or satirical." We are indebted to Mr. Philip Hale for the information that the refrains "resemble those of other countries; rhyme is sometimes replaced by assonance; the dialogue form is common, and there are often many verses."

Lekeu's Fantasy is scored for oboe, clarinet, horn, bassoon and strings. The music opens "Dans un Mouvement très Modéré" (*poco andantino*), in 2-4 time. There is an introductory passage for solo violin, continued by a solo 'cello. Then the violin, *très expressif*, announces in C major the subject of the Fantasy. There is an Adagio section in E-flat, introduced by the clarinet, and then a final return to the original key, with the chief theme in the bass (bassoon, 'cello and double-basses) against the adagio theme in the first violins and horn.

Ride of the Valkyries, from "Die Walküre"....Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Valkyries, in Scandinavian mythology, were the nine daughters of Odin, whose happy privilege it was to wait upon the heroes in Valhalla and fill with mead their horns at the epic banquet table of the gods. Also, their duties included the solemn but joyous task of marking for death those heroes who were elected to fall in battle, and afterward to bear them to Valhalla on their horses'

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backs. There they were restored to life and vigor, and equipped to fight the battles of Odin against his foes. "Valkyrior"—or, in German, "Walküren"—the plural form of the word, means "Choosers of the Slain"; and it is in this character that they appear in Wagner's music-drama.

The scene from which this excerpt, "The Ride of the Valkyries," is extracted for concert use is laid upon the summit of a rocky mountain, high among the clouds, where the formidable maidens are gathering after one of their affrays. Garbed in shining mail, armed with spears and warshields and mounted on their steeds, they ride wildly through the storm, heralded by lightning, bearing across their saddles the bodies of slain heroes. Their voices are heard in advance of their appearance, shouting the great cry that is their typical theme; and this mighty subject, one of Wagner's most wonderful inventions (for it is only a bugle-call, incredibly transformed) courses savagely, exultingly through the orchestra. The shrilling of the wind, the galloping hoofs, the whinnyings of the woodwind, contribute to a tone-picture unsurpassed even by Wagner for elemental sweep and power.

Wotan's Farewell and Magic Fire Scene, from "Die Walküre," Richard Wagner

The place is the wild mountain height of the earlier scenes, the gathering-place of the Valkyries. The twisted pines stand black and gaunt against a sunset sky, now cleared of storm and cloud, and fading into a tranquil evening loveliness. On the open rocky space in the center, barred with the lengthening shadows of the firs, stand two sorrowful and tragic figures—Wotan, uneasy lord of earth and heaven, a struggling and frustrate god, and his dearest child, Brünnhilde, who has defied his commands (while expressing the secret desire of his heart) by protecting Siegmund his son against the god's decree of death, and who must now suffer banishment and degradation.

As the dusk gathers about the mountain-top and the slanting shadows of the pine trees lengthen at their feet, while the light pales in the west and the mists hide the distant valleys and the blue deepens luminously above, Wotan, his heart breaking, takes leave forever of Brünnhilde—now deprived of her godhead and all its powers. He lays her down in an enchanted sleep, draws her helmet over her closed eyes, and covers her with her long warshield, to slumber under the lonely firs through many a dawn and moonrise and mountain storm, until she shall be wakened by a hero who, indifferent to



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Wotan's spear and to the girdling flames which the god evokes to guard her couch, shall pass unfearful through the blazing hedge. With Loge's terrible fire leaping against the blue-black sky and brightening the armor of the sleeper underneath the pines, Wotan turns his back on that which was more dear to him than anything save pride and power, and disappears slowly down the mountainside.

* * *

These are the words of Wotan's Farewell to Brünnhilde:

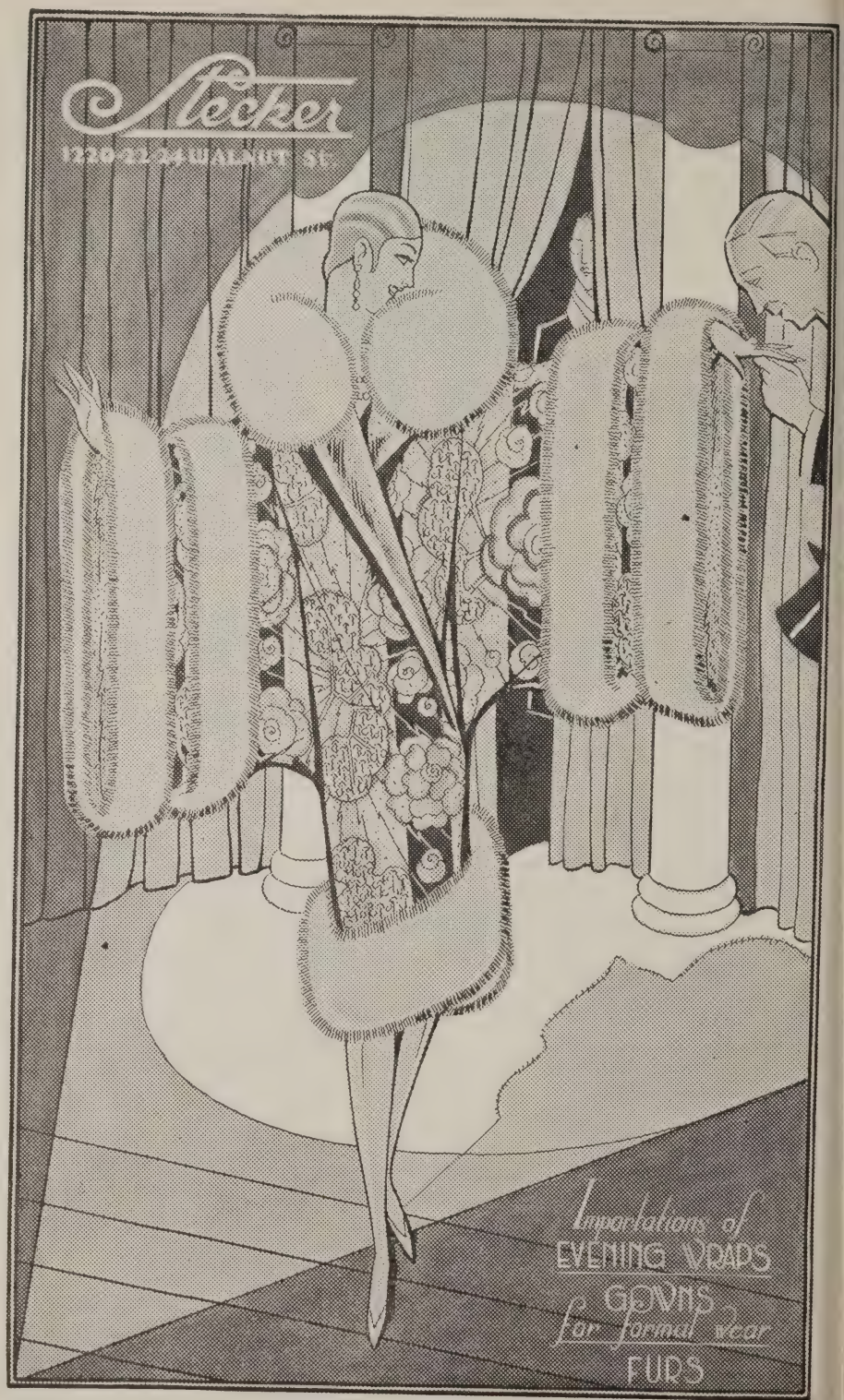
Leb' wohl, du kühnes
herrliches Kind!
Du meines Herzens,
heiliger Stolz,
leb' wohl! leb' wohl! leb' wohl!
Muss ich dich meiden,
und darf minnig
mein Gruss nimmer dich grüssen;
sollst du nicht mehr
neben mir reiten,
noch Meth beim Mahl mir reichen;
muss ich verlieren
dich, die ich liebte,
du lachende Lust meines Auges:
ein bräutliches Feuer
soll dir nun brennen,
wie nie einer braut es gebrannt!
Flammende Gluth
umglühe den Fels;
mit zehrenden Schrecken
scheuch' es den Zagen;
der Feige fliehe
Brünnhilde's Fels:—
denn Einer nur freie die Braut,
der freier als ich, der Gott!

Der Augen leuchtendes Paar,
das oft ich lächelnd gekos't,
wenn Kampfes-Lust
ein Kuss dir lohnte,
wenn kindisch lallend
der Helden Lob
von holden Lippen dir floss;—
dieser Augen strahlendes Paar,
das oft im Sturm mir geglänzt,
wenn Hoffnungs-Sehnen
das Herz mir sengte,
nach Welten-Wonne
mein Wunsch verlangte
aus wild webendem Bangen:—
zum letzten Mal
letz' es mich heut'
mit des Lebewohles
letztem Kuss!
Dem glücklicher'n Manne
glänze sein Stern;
dem unseligen Ew'gen
muss es scheidend sich schliessen!
Denn so—kehrt
der Gott sich dir ab!
So küsst er die Gottheit von dir!

Loge, hör'!
lausche hieher!
Wie zuerst ich dich fand
als feurige Gluth,
wie dann einst du mir schwandest
als schweifende Lohe:
wie ich dich band,
bann' ich dich heut'!
Herauf, wabernde Lohe,
umlod're mir feurig den Fels!
Loge! Loge! Hieher!

Wer meines Speeres
Spitze fürchtet,
durchschreite das Feuer nie!

Farewell, thou cherished, loveliest child!
Thou once the life and light of my heart.
Farewell! farewell! farewell! loth I must leave thee;
No more in love may I grant thee my greeting;
Henceforth my maid ne'er more with me rideth,
Nor waiteth wine to reach me.
When I relinquish thee, my beloved one—
Thou laughing delight of mine eyes,—


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Thy bed shall be lit by torches more brilliant
Than ever for bridal have burned!
Fiery gleams shall girdle the fell,
With terrible scorching scaring the timid,
Who, cowed, may near not Brünnhilde's couch.
For one alone freeth the bride:
One freer than I, the god!

* * *

These eyes so lustrous and clear,
Which oft in love I have kissed,
When warlike longings won my lauding;
Or when, with lisping of heroes leal,
Thy honeyed lips were inspired:—
These effulgent, glorious eyes,
Whose flash my gloom oft dispelled,
When hopeless cravings my heart discouraged,
Or when my wishes toward worldly pleasure
When wild warfare were turning:—
Their lustrous gaze lights on me now
As my lips imprint this last farewell!
On happier mortal here shall they beam;
The grief-suffering god may never henceforth behold them!
Now, heart-torn, he gives thee his kiss,
And taketh thy godhood away.

* * *

Loki, hear! listen and heed!
As I found thee at first, a fiery glow,
As thou fleddest me headlong, a hovering glimmer,
As then I bound thee, be thou bound now!
Appear, wavering spirit,
And spread me thy fire round this fell!
Loki! Loki! appear!

He who my spear in spirit feareth
Ne'er springs thro' this fiery bar![1]

"Vier Ernste Gesänge" ("Four Serious Songs"), Op. 121, Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms' song cycle, *Vier Ernste Gesänge,* for bass voice, was published in the summer of 1896, with a dedication to his friend, Max Klinger, the artist. This was the last work by Brahms to appear during his lifetime.[2] He died in the following year. It has

[1] English translation by F. Corder.

[2] His Op. 122, Eleven Chorale Preludes for Organ, appeared posthumously.

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1.	Vissi D'Arte, Vissi D'Amore (Aria from Tosca)	*Puccini*

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1.	O K hler Wald	*Brahms*
2.	Vergebliches Ständchen	*Brahms*
3.	The Rose Enslaves the Nightingale	*Rimsky-Korsakow*
4.	Two Folk-Songs of Little Russia	*arr. by Zimbalist*
5.	O Thou Billowy Harvest-field	*Rachmaninoff*

IV

1.	A Spirit Flower	*Campbell-Tipton*
2.	Down in the Forest	*Ronald*
3.	The Answer	*Terry*
4.	Pirate Dreams	*Huerter*
5.	Il Bacio	*Arditi*

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been said that the immediate occasion of the composition of these brooding and elegiacal songs was the death of Max Klinger's father, which occurred earlier in the year. Others have fancied that this solemnly meditative music, composed so shortly before the composer's own death, reflected in some degree a presentiment of his approaching end. But Miss Florence May in her painstaking Life of the composer assures us that this fanciful theory has not been accepted by those friends of Brahms among whom he passed the last few months of his life; and she avers that "nothing which we know of his temperament lends likelihood to the notion of his going forward to meet the thought of death."

But these things are mysteries, and in their presence the wise man is silent.

"Yes, Grüber, we are in the front line now," remarked Brahms to his landlord on hearing of the death of some old people in the course of one of his last summers at Ischl. Unquestionably, these deeply moving songs distil much of Brahms' philosophy of life and human destiny. He chose the words of the first two from the Book of Ecclesiastes. The text of the third song is from the Apocrypha (Ecclesiasticus, xli). That of the last is from the exalted message of love conveyed by Paul in the thirteenth chapter of the first Epistle to the Corinthians.

In the first song, the tone-poet broods somberly upon the fact of universal death, and ends with the conclusion that we know not what shall befall. In the second he considers the grievous sorrows and oppressions of human life, and concludes with that passionate felicitation of him that hath not been—"for he hath not known the evil that is wrought upon the earth." The third song opens with the tragic cry, "Oh, Death, oh, Death, how bitter art thou unto him that dwelleth in peace, to him who hath joy in his possessions!" But it ends in a mood of resignation: "Oh, Death, how welcome art thou! How welcome is thy call!"—since death is at least serenity and rest. In the fourth song, the musician remembers the divinely consoling message of St. Paul. . . . "Now abideth faith, hope, and charity; but the greatest of these is charity"—or, as the other version has it, Love.

* * *

Here is the English version of the text of the four songs:

I.

(Ecclesiastes: iii. 19-22)

One thing befalleth the beasts and the sons of men; the beast must die, the man dieth also, both must die; to beast and man one breath is given, and the man is not above the beast: for all things are but vanity. They go all to one place, for they all are of the dust, and to dust they return. Who

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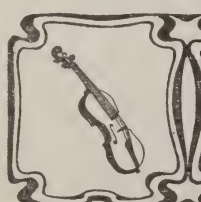
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knoweth if a man's spirit goeth downward to the earth? Therefore I perceive there is no better thing for a man than to rejoice in his own works, for that is his portion. For who shall show him what will happen after him?

II.

(*Ecclesiastes: iv. 1-3*)

So I returned and did consider all the oppressions done beneath the sun, and there was weeping, weeping and wailing from those who were oppressed and had no comfort; for with their oppressors there was power, so that no one came to comfort them. Then did I praise the dead which are already dead, yea, more than the living which linger still in life; yea, he that is not, is better than dead or living; for he doth not know of the evil that is wrought forever on earth.

III.

(*Ecclesiasticus* [*Apocrypha*]: *xli. 1, 2*)

O Death, O Death, how bitter art thou unto him that dwelleth in peace, to him that hath joy in his possessions, and liveth free from trouble, to him whose ways are prosperous in all things, to him that still may eat! O Death, how bitter art thou! O Death, how welcome thy call to him that is in want, and whose strength doth fail him, and whose life is but a pain, who hath nothing to hope for, and cannot look for relief! O Death, how welcome art thou! How welcome is thy call!

IV.

(*I Corinthians: xiii. 1-3; 12, 13*)

Though I speak with the tongues of men and of angels, and have not charity, then am I become as a sounding brass, or a tinkling cymbal. And though I can prophesy, and understand all mysteries, and am powerful in knowledge, and though I have the gift of faith, and can move mountains, and have not charity, yet am I nothing worth. And though I give my worldly goods to feed the poor, and though I give my fleshly body to be burned, and have not charity, it profiteth me nothing.

For now we see the world darkly as through a glass, but then we shall see it face to face. Here I know but partly, but there I surely shall know it, even as I am also known.

Now abideth faith, and hope, and charity, these three; but the greatest of these is charity.

"Farewell" Symphony (B. & H. No. 18).....Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This famous symphony is one of those composed by Haydn during the earlier part of his Eisenstadt period. It is grouped by his biographers among the symphonies belonging to the period 1761-1781. Haydn wrote it at Esterhaz, the summer residence of his princely master. The work dates from 1772. Haydn was then forty years old, and had been in the service of the Esterhazy family for eleven years. His salary was the equivalent of $390 a year.

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It is often said that Haydn wrote the "Farewell" Symphony as an appeal to his employer against the dismissal of the *Capelle*. But Haydn's real intention was to suggest to the Prince that he shorten his stay at Esterhaz, and so enable the musicians to rejoin their wives and families.

* * *

It has been said of Haydn, during the time that he was on the payroll of Prince Esterhazy, that "every morning he rose with the lark, dressed himself with a degree of neatness that astonished even that neat-dressing age, and sat down to compose music"—which suggests the reflection that Haydn has been too long the butt of many who still perversely choose to think of him as good "Papa Haydn," the cheery, rather naïve chap who cannot speak very urgently or pointedly to the taste of the twentieth century. To be sure, we are very fine fellows in these days (as Stevenson remarked), and the "Farewell" Symphony of Haydn is not intimate and vivid to our imaginative world as is the C minor of Brahms, or the symphony of César Franck, or *L'Après-midi d'un faune*, or *Petroushka*, or any of the other masterpieces that speak the tonal language of our time.

Yet Haydn was much more than the charming formalist of the symphonies, or the innocent pictorialist of the *Creation*, or the abstract Historic Figure of the books. It is astonishing that even so shrewd a critic as Berlioz could say of Haydn's music that "it belongs to the kind of naïvely good and gay music that recalls the innocent joys of the fireside and the *pot-au-feu*. It goes and comes, never brusquely; noiselessly, in morning négligée, clean and comfortable; at 9 o'clock it puts on a clean nightcap, says a prayer, and sleeps in the peace of the Lord."

Berlioz should have been ashamed of himself after he wrote that, for it is unforgivably misleading and unjust. The Haydn of the nightcap and the cheerful *pot-au-feu* existed, of course; but there was another Haydn—the fine, essential, sensitive, memorable Haydn, and Berlioz should not have overlooked him.

It is difficult to turn Haydn into an inconsequential music-maker, even if one looks down on him from the altitude of Berlioz's storm-wreathed brow and heaven-sweeping locks. He had a supply of musical ideas under his periwig that should have made the strutting tonal barnstormer of the Fantastic Symphony think twice before he sneered at him. For Haydn reminds one of what Mr. Paderewski observed of his native land at a certain session of the Council of the League of Nations: "Poland," he said, "may be too small for a great state, but she is much too great for a small state."

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OCTOBER 9-16-23-30	OCTOBER 10-17-24-31	OCTOBER 26
NOVEMBER 6-13-20-27	NOVEMBER 7-14-21-28	NOVEMBER 9
DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
* Monday Afternoon	MAY 1	

LIST OF SOLOISTS*

October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist.

March 29—Joseph Szigeti, Violinist

April 3-5—Harold Bauer, Pianist.

April 9-10—Samuel Lifschey, Viola.

April 12—Wilhelm Bachaus, Pianist

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, October 28, January 20, March 31.

PITTSBURGH (Syria Mosque)—Monday Evening, February 22.

DAYTON (Memorial Hall)—Tuesday Evening, February 23.

CHICAGO (Orchestra Hall)—Wednesday Evening, February 24.

TOLEDO (Rivoli Theatre)—Thursday Evening, February 25.

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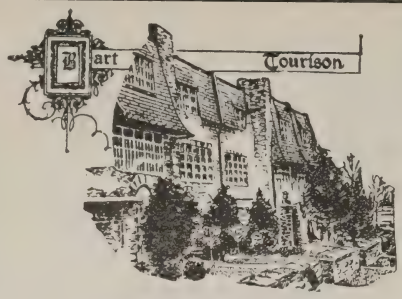
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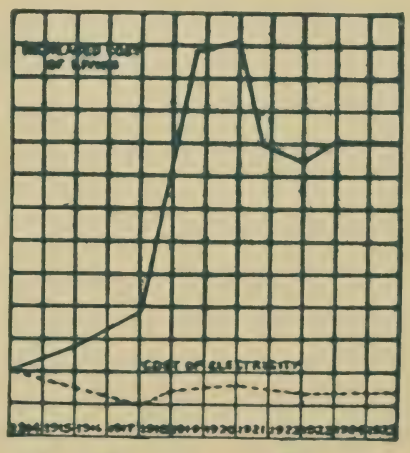
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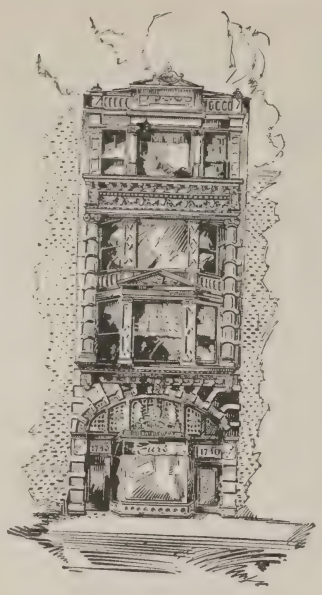
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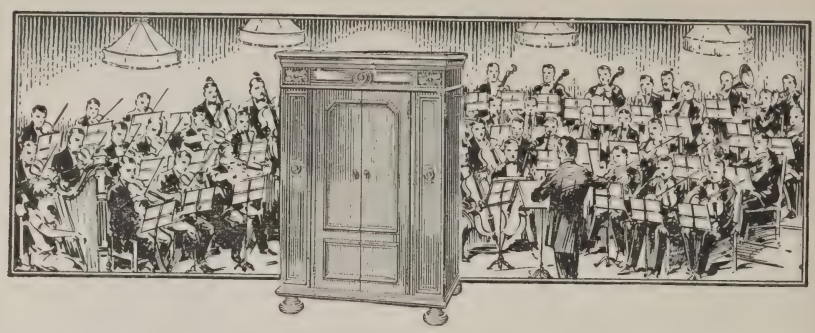
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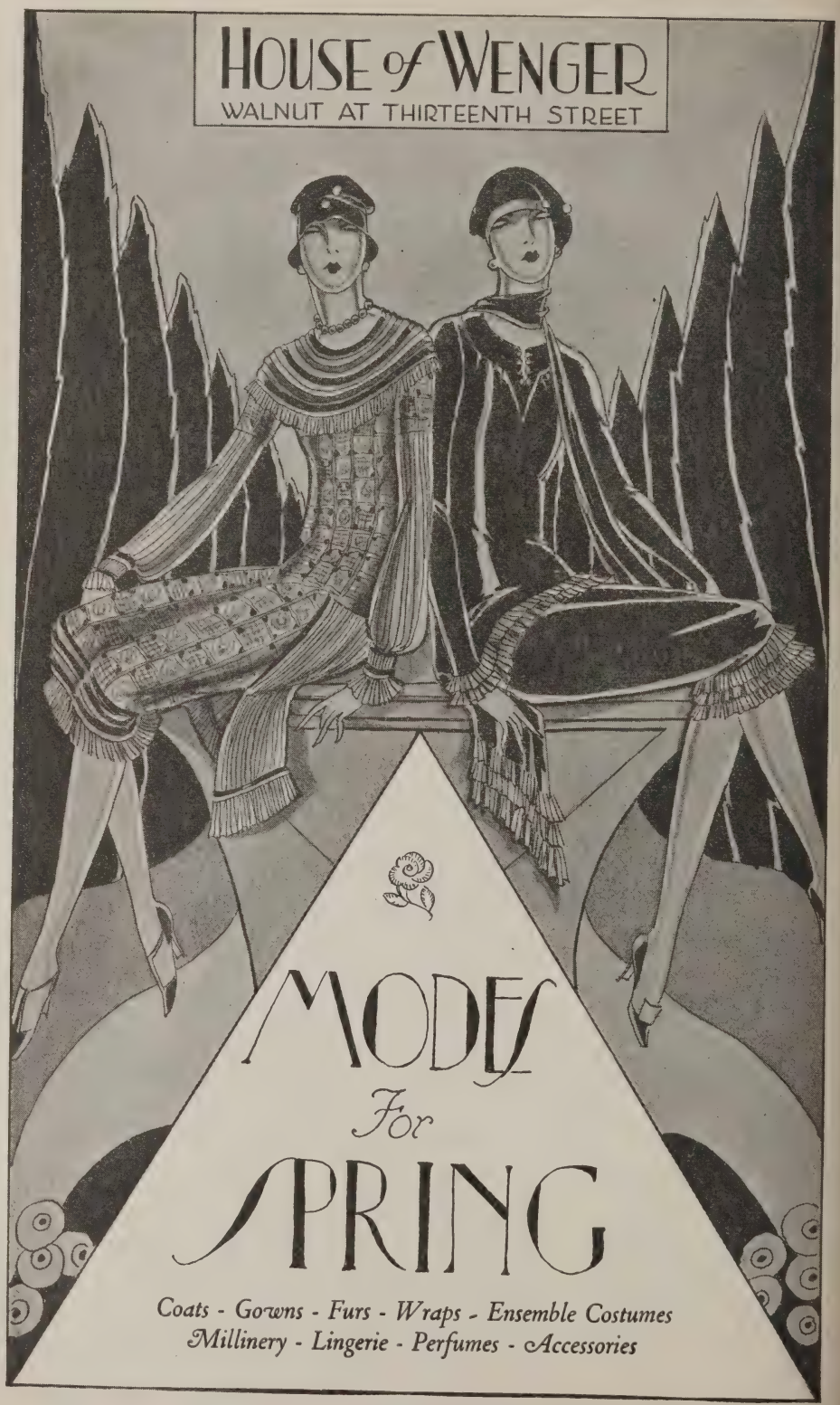
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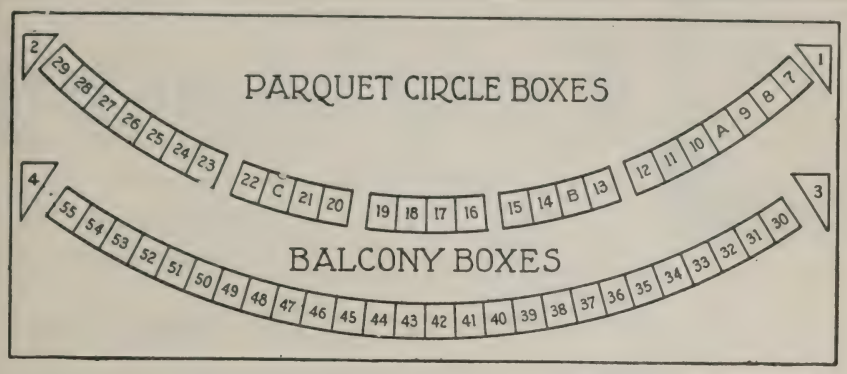
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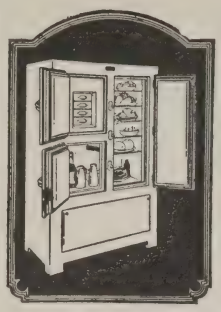
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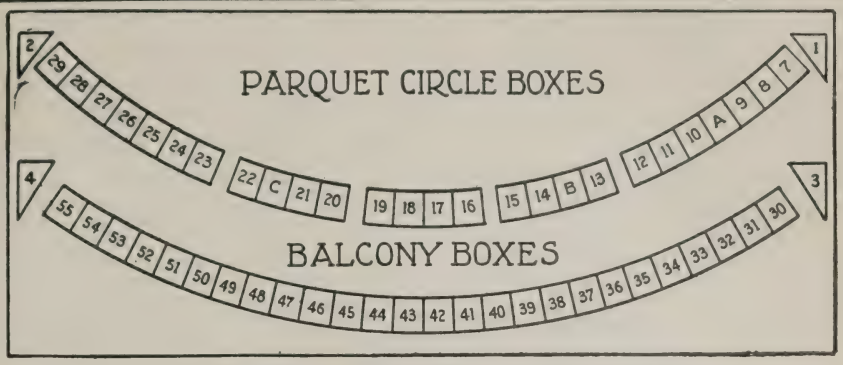
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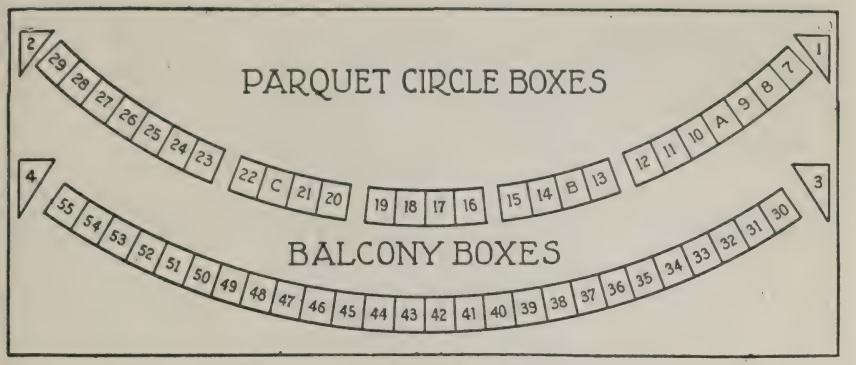
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I. Allegro moderato
II. Allegretto moderato
III. Poco vivace
IV. Allegro molto

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Notes on the Program

By LAWRENCE GILMAN

Overture to "The Flying Dutchman".....Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The opening theme of this superb piece of tone-poetry, the theme of the Dutchman, the doomed wanderer, is among the enduring glories of the creative imagination—one of those exhibitions of pregnant expressiveness which made Wagner the most triumphantly articulate of composers. That bleak and tremendous phrase for the brass, under the "empty fifth" sustained by the strings and woodwind, belongs in the class of those great themes, charged with intense and concentrated power, which enabled Wagner to achieve his epics of heroes and of gods.

* * *

The Overture, says John Runciman in his admirable book on Wagner's operas, "is almost entirely shaped out of Senta's Ballad, being one of that sort which is supposed to foreshadow the opera, to tell the tale in music before we see it enacted on the stage. . . . We have at the outset the blind fury of the Tempest . . . the storm reaches its height, there is a brief lull, and Vanderdecken seems to dream of a possible redeemer. The elements immediately rage again, with the wind screaming fiercely through sails and ropes, and waves crashing against the ship's sides. He yearns for rest, seems to implore the Almighty to send the Day of Judgment; and at length the Senta motive enters triumphantly, and with the redemption of the Wanderer the thing ends. That, one can see, is the chain of incidents Wagner has translated into tones, or illustrated with tones; but as a prelude to the opera, it is the atmosphere of the sea that counts; the roar of the billows, the *'hui!'* of the wind, the dashing and plunging. . . . The sea, indeed, is the background, foregound, the whole environment of the drama . . . the smell and atmosphere of the sea maintained to the last bar."

Symphony No. 6, Op. 104.....Jan Sibelius

(Born at Tevastehus, Finland, December 8, 1865.)

In each of Sibelius's last three symphonies, the Fifth, Sixth, and Seventh, there are reminders of Beethoven. The Fifth recalls him by a certain kinship of idea; the Seventh by its use of scales or fragments of scales as thematic material; and in the intervening work, the Sixth, which appears on this program, there is again a marked fondness for scales of various character as the stuff of thematic structure. One might trace a further relationship, in the

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case of this Sixth Symphony, by pointing out that its two middle movements are, as in the Seventh of Beethoven, an Allegretto and a Scherzo (though in the case of Sibelius's work the tempi of the two movements are, respectively, *Allegretto moderato* and *Poco vivace*).

The Sixth Symphony of Sibelius has no key signature, and the score is without date of publication or of composition. It carries simply the designation, *Symphony No. 6, Op. 104,* and bears a dedication to Dr. Wilhelm Stenhammar, the distinguished Swedish composer, pianist and conductor. According to the statement in the biography of Sibelius published in the *Dictionary of Modern Music and Musicians,* this symphony was composed in 1923.

* * *

The present performance is the first in America, as were the performances by the Philadelphia Orchestra of the Fifth (October 21, 1921) and the Seventh (April 3, 1926). The score and parts of the Sixth Symphony were sent from Stockholm to the Orchestra at the request of Mr. Stokowski, following the enthusiastic reception of the Fifth when it was repeated this season. Sibelius, announcing the dispatch of the score and parts, wrote as follows in a letter to Mr. Mattson, Assistant Manager of the Orchestra:

> It will be an honor and a joy to have the first performance in America of my Sixth Symphony under Mr. Stokowski, to whom I beg you to convey my respectful and appreciative greeting.

* * *

The first movement begins (*Allegro moderato,* A minor, 2-2) with an introductory passage for strings alone, without basses, derived from a phrase which again recalls Beethoven (in this instance, his procedures in the Ninth Symphony) by its use of melodic intervals progressing in simple diatonic steps. A characteristic theme is outlined by the flutes, moving in thirds. There are subsidiary themes, likewise progressing by thirds, and diatonically, so that this device might almost be regarded as the hallmark of the symphony.

The movement is dominated by a subject in eighth-notes that is heard from the first violins, divided in three parts, and playing spiccato; its melodic outline is closely akin to that of the earlier subject for the flutes. The orchestra plays with it ceaselessly for more than half a hundred measures, after which it merges into the flute theme, now joined at the octave by the 'cellos. The familiar thirds are everywhere—in the figures in thirty-second notes for the flutes, oboes and clarinets; in the violins and violas; in the ascending and descending scale passages for the 'celli, pizzicati.

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Notes on the Program—Continued

Exuberant and sweeping arpeggio figures for the woodwind introduce a passage in C major in which the second violins and 'cellos (joined later by the violas) march up and down the scale, pizzicati, against octaves in contrary motion for the bassoons and flutes. A tremolo figure for the 'celli and basses, rushing scales in unison and octaves for the woodwind and strings, and a final reminiscence of the chief theme for clarinets in thirds, against a scale fragment for the violins, end the movement, *poco tranquillo*. The final effect is modal, with a suggestion of the first "Authentic" mode, the Dorian.

* * *

The second movement (*Allegretto moderato,* 3-4) begins in a mood of poignant, melancholy sweetness, in the projection of which we encounter again the ubiquitous scales. The movement opens with a chord passage for flutes and bassoons in four-part harmony, at first in D minor, but gradually passing into the key of the movement, G minor. First violins, *divisi,* give the chief theme (*mp, espressivo*) accompanied by chords for the woodwind. The characteristic portion of this theme, a drop of a seventh, breaks the ascending scales which follow it almost immediately, introduced by the violas. The chief theme is restated by the first violins, in fuller voice (*mf, dolce*), against the ascending scales in the other strings. The scales become more tumultuous, and introduce a broadly lyrical and expressive theme in B-flat major for the first violins and 'cellos in octaves, against a repeated chord accompaniment. But the earlier scale subject soon returns, and is followed by a passage, *poco con moto,* in which the strings play a tricksy figure in thirty-second notes harmonized at first in consecutive sevenths, with the woodwind adding an elfin discourse. There is an increase in sonority, and the movement ends with another quasi-ecclesiastical cadence, for harp, strings, and oboes.

* * *

The characterizing feature of the Scherzo is the theme which opens it (*Poco vivace,* 6-8). This subject is chiefly rhythmical in its nature—a reiterated pattern of an eighth note followed by a sixteenth, announced by the violins over a chord of D minor sustained by trombones, horns, basses, and bass clarinet. There is a contrasting theme, of a gentler and more lyrical character, at first for woodwind in thirds (oboes, flutes, bassoons), then for the violins, which develops into a flowing sixteenth-note melody for the strings. The restless opening subject finally possesses the whole orchestra, there is a crescendo molto, a *sfz* chord of C-sharp minor for the brass, a final return of the flowing sixteenth-notes for the strings, crescendo, and an abrupt fortissimo close on the second theme, in thirds, for strings, wood, and brass.

* * *

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The Finale begins (*Allegro molto,* C major, 4-4), with a heroic subject proclaimed, *forte,* by the violins, woodwind, and two horns, and answered by a phrase of noble beauty scored for the lower strings, divisi. This is briefly developed, and then the mood changes to one of strongly contrasted agitation. A restless figure in sixteenth notes is heard in the strings, and the spirit of the music becomes increasingly perturbed, its texture increasingly chromatic—in contrast to the prevailingly diatonic character of the rest of the work. There is a crescendo molto, and a *fff* climax for the whole orchestra. A version of the first theme of the movement is sounded by the strings alone, and then the opening section is recalled in a paraphrase of greatly enriched harmonic and instrumental texture and heightened expressiveness. The coda (*Doppio piu lento*) is an imposing summarization of the root idea of the symphony—the exaltation of the diatonic scale and the interval of the third. The work ends quietly, with a dying away of the strings and timpani in D minor.

* * *

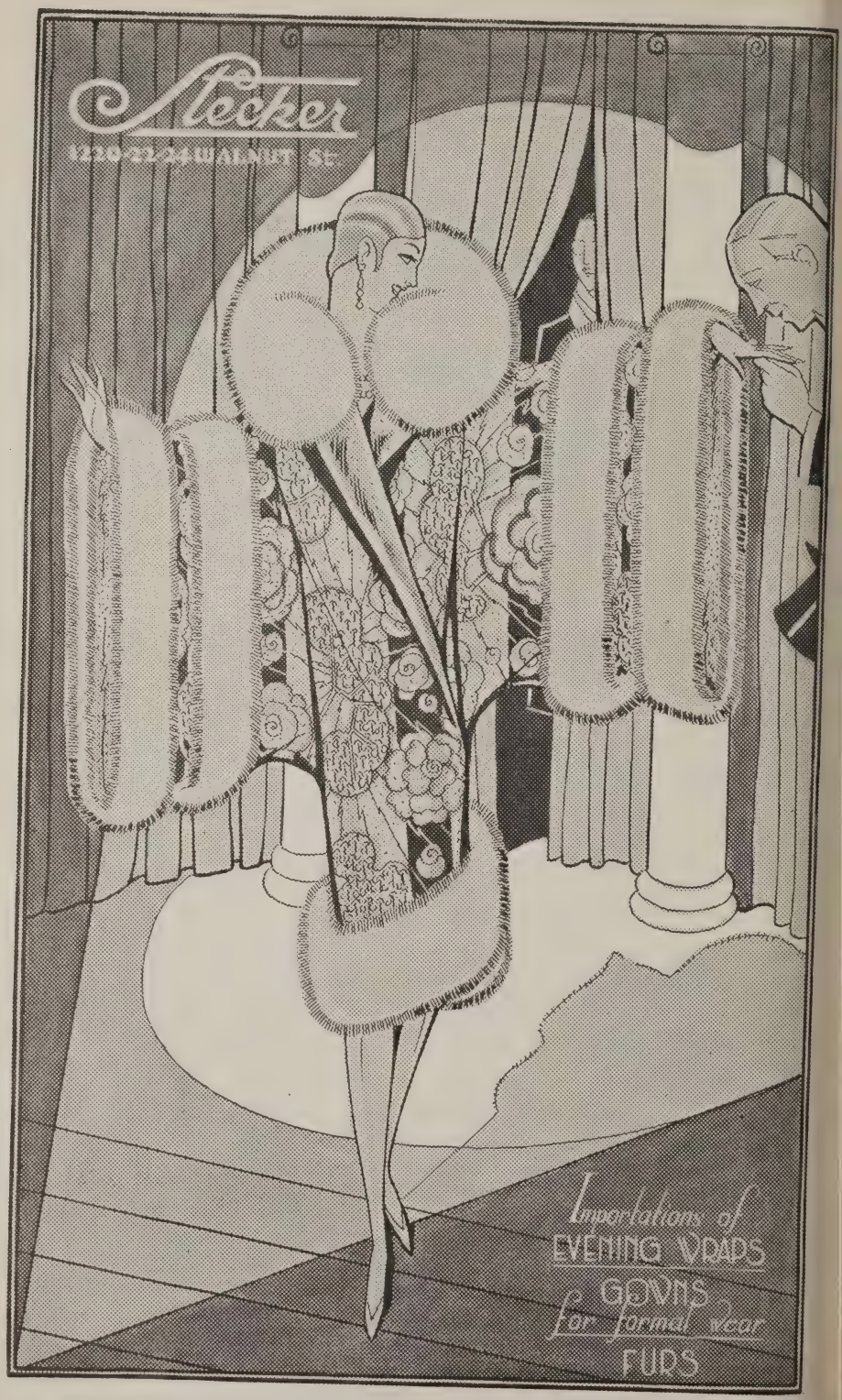
The symphony is scored for flutes, oboes, clarinets, and bassoons in pairs, bass clarinet, 4 horns, 3 trumpets, 3 trombones, timpani, harp, and strings.

"Romeo and Juliet," Overture-Fantasy (After Shakespeare), P. I. Tschaikowsky

(Born at Votkinsk, in the Government of Viatka, Russia, May 10, 1840; died at St. Petersburg, November 6, 1893.)

It was in the year of Tschaikowsky's jilting by the French singer, Désirée Artôt, that he composed the *Romeo and Juliet* Overture. The music was written in the autumn of 1869, rewritten in the summer of 1870, published in 1871, revised and republished in 1881.

The composition of the Overture was instigated by Mily Alexeievitch Balakirew, redoubtable nationalist and composer of *Thamar* and *Islamey,* who projected the plan of the work, outlined the character of the themes, stirred the creative fancy of the young music-maker. This was in the spring of 1869, when the memory of Désirée must have been achingly vivid. If she kindled the music's flame, she wrought to an admirable end. The score is uneven; but at its best—and its best predominates—it is not only Tschaikowsky raised to the level of authentic genius, but it achieves for a few unforgettable moments a quality of utterance that justifies the heady epithet "Shakespearian." There are not many things in modern


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music more justly and beautifully expressive, more truly poetic, than the exquisite theme for muted and divided strings that evokes the mood of the enraptured pair as they watch the coming of the dawn in Juliet's chamber. Here Tschaikowsky outdid himself; here, for a moment, he captured the very hue and accent of Shakespearean loveliness. For music of such tenderness, such wistful passion, such poignant sincerity, one must go to certain pages of Debussy's *Pelléas*.

* * *

The dramatic and emotional structure of the Overture adheres in the main to the outline proffered to Tschaikowsky by the enthusiastic Balakirew. There is an introduction of a religious character designed—so Kashkin tells us—to suggest the figure of Friar Laurence (churchly harmonies in the clarinets and bassoons, *Andante non tanto, quasi moderato,* F-sharp minor, 4-4), followed by an *Allegro giusto* in B minor, intended to depict the conflict of the opposing houses—a tumultuous section full of strife and fury. Then follows the love-scene, based on two lyric themes of rich emotional expressiveness which Tschaikowsky used in a fragmentary "Duo from *Romeo and Juliet*" found among his papers after his death and orchestrated by Taneiew (who also provided an instrumental introduction for the duet constructed of themes from the Overture). The first of these two themes—the rhapsodic and song-like melody in D-flat major, first heard from the English horn and muted violas, accompanied by the horns—is sung by Romeo in the duet to these words: "O night of love, stay, thou must not yet be gone! Faithful night, stay, and with thy darkness hide our love!" The second theme—the lovely chord passage for muted and divided strings which follows immediately—accompanies in the duet this dialogue of the lovers:

Romeo: "Yes, 'tis true, yon grey is not the morn,
Yon light is not the day!"
Juliet: "There sings the nightingale!"

The love scene is followed by a resumption of the stress and conflict of the first part, against which the solemn warning of Friar Laurence protests in vain. The lovers are again brought before us, with increasing and passionate intensity. There is a great climax; then, after a brief and portentous silence, the piece ends (according to Kashkin) with "the death of the lovers." There is a dolorous reminiscence of the ecstatic song of Romeo, now dirge-like and woeful (sung by 'cellos, violins and bassoon, above drum-beats, with basses pizzicato), then an elegiacal conclusion: a variant of the love-song given by the higher strings in unison, with accompaniment of woodwind, horns and harp.

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Overture to "A Night in May".....N. Rimsky-Korsakow

(Born at Tikhvin, Russia, May 18, 1844; died at St. Petersburg, June 4, 1908.)

A Night in May, opera in three acts after the story of Gogol, was performed for the first time at the Maryinsky Theatre, St. Petersburg, January 9, 1880. It was Rimsky-Korsakow's second opera, and stands in the list of his stage works between *The Maid of Pskov* and *The Snow Maiden.*

The scene of the opera is laid in Little Russia, near the village of Dikanka. The hero, Levko, the son of Golova, Headmaster of the hamlet, loves Hannah, but their marriage is prevented by Levko's father, who inconveniently happens to be in love with the girl himself. In the first act, Levko is discovered serenading Hannah in the twilight. She comes out of her cottage, and they sing a love duet. An old, deserted manor house stands beside the mere, and Hannah asks Levko to tell her the legend which concerns it. Levko is reluctant, but finally recounts the tale to her. According to this legend, the old house was once occupied by a Pole, whose second marriage brought upon his daughter a stepmother's hate. In despair, the girl drowned herself. Haunting the mere at night, she found her stepmother wandering by the water's edge, and lured her into its depths. But as the stepmother was immediately turned into a water nymph, and as there were many other nymphs already in the lake, the vengeful young woman was unable to identify her enemy.

Levko, having told his sweetheart this grim tale, bids her goodnight. There follows an episode in which the village drunkard tries to dance the Gopak, while girls of the neighborhood sing a mocking chorus. When the stage is emptied, Golova's father, the Headman, appears and sings a song to Hannah, in which he assures her that she should be proud to have him for a suitor. But Hannah is unimpressed. Levko, observing this encounter, and thinking it well to teach his father to let other people's sweethearts alone, incites some high-spirited friends to seize the Headman and hold him up to ridicule.

In the second act we see the interior of the Headman's hut, where he is discussing with his sister-in-law and the village distiller the fate of the haunted manor house, which, it appears, the present owner wishes to sell in order that he may erect a distillery on its site. Levko and his friends, the woodcutters, are heard singing mockingly outside. The Headman, enraged, rushes out and catches one of the roisterers, who is dressed in a sheepskin coat turned inside out. A scene of comic tumult ensues. The offending sinner

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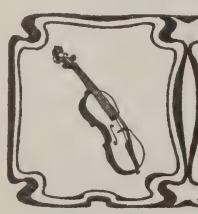
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escapes, while the Headman, by mistake, shuts his sister-in-law in a closet. Other persons are mistakenly captured and arrested, including the village drunkard.

At the beginning of the third act, Levko is again discovered singing a serenade, this time before the haunted house by the mere. The wraith of the unhappy girl who drowned herself so long ago appears at one of the windows of the manor house. Her companions of the mere, the *Roussalki,* are observed sitting on the edge of the lake weaving chaplets of water plants. Levko, at the request of the lady at the window, leads the choral dances. Then the ghostly damsel gives him a letter, apparently in the handwriting of a high official, which orders the Headman not to oppose the marriage of his son with Hannah. The dawn breaks, and the Headman, accompanied by friends, appears upon the scene, still in search of the offender who has mocked him. This proves, amazingly, to be his son. But Levko at the proper moment hands the letter to his father, who feels constrained to agree to the marriage which is so distasteful to him. Hannah enters with her girl companions, and the opera ends with a congratulatory chorus.

* * *

Rimsky-Korsakow in his Autobiography tells us that in those days his enthusiasm for the poetry of pagan worship, which had originated in his study of ceremonial songs, had influenced him in the composition of *A Night in May.* All the choral scenes in this opera, he says, "have a ceremonial coloring or a game coloring: the Spring song, the Trinity Sunday song ('I shall wave garlands'), the dance of the water nymphs, etc. The very action of the opera is connected with Trinity or Rusalnaya week, called 'the green Christmas'; and even Gogol's drowned women I have turned into nymphs. In this way I managed to connect, with the subject that I adored, that ceremonial side of folk life which gives expression to the survival from ancient paganism.

"The theme of *A Night in May* is bound up in my mind with memories of the time when my wife became my fiancée; and the opera is dedicated to her."

* * *

The Overture is based upon folk-songs and dances used in the opera itself.

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Borodin described *Prince Igor* too modestly as "a national opera, interesting only to us Russians, who love to steep our patriotism in the sources of our history, and to see the origins of our nationality again on the stage." He began work upon the opera in 1870, using a plot furnished to him by his friend Stassow, who took it from an old national poem, "The Epic of Igor's Army." The story deals with a twelfth-century expedition of Russian princes against a nomadic people, akin to the ancient Turks, called Polovetzkians, who had invaded the Russian principalities. Borodin prepared his own libretto, and worked intermittently upon the music until he died seventeen years later, leaving it unfinished. The opera was completed by Rimsky-Korsakow and Glazounow (the latter wrote out the overture from memory, for he had often heard Borodin play it). The score was published in 1889, and two years later (November 4, 1890) the opera was produced at St. Petersburg. It was given at the Metropolitan Opera House, New York, for the first time in America, December 30, 1915.

* * *

It is in the superb music of the songs and dances of the Polovetzki that the score excels—music now wild and primitive, full of Tartar savagery and abandon, now of delicate and captivating grace. There is an abundance of these dances in the finale of the second act—dances of young girls and of little boys, dances of prisoners, of female slaves, of "savage men," a general dance; and some of these are choral dances.

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OCTOBER 9-16-23-30	OCTOBER 10-17-24-31	OCTOBER 26
NOVEMBER 6-13-20-27	NOVEMBER 7-14-21-28	NOVEMBER 9
DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
* Monday Afternoon	MAY 1	

LIST OF SOLOISTS*

October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist. Thaddeus Rich, Violinist. David Saperton, Pianist.

March 29—Joseph Szigeti, Violinist

April 3-5—Harold Bauer, Pianist.

April 9-10—Samuel Lifschey, Viola.

April 12—Wilhelm Bachaus, Pianist

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

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OCTOBER 14-15	FEBRUARY 3-4
DECEMBER 9-10	APRIL 21-22

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BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, October 28, January 20, March 31.

PITTSBURGH (Syria Mosque)—Monday Evening, February 22.

DAYTON (Memorial Hall)—Tuesday Evening, February 23.

CHICAGO (Orchestra Hall)—Wednesday Evening, February 24.

TOLEDO (Rivoli Theatre)—Thursday Evening, February 25.

CLEVELAND (City Auditorium)—Friday Evening, February 26.

DETROIT (Masonic Hall)—Saturday Evening, February 27.

PRINCETON (Alexander Hall)—Tuesday Evening, April 20.

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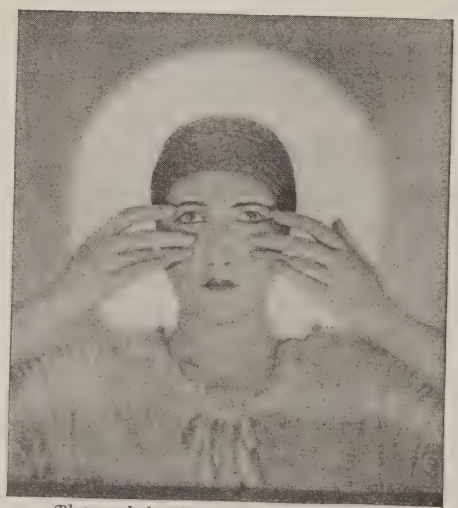
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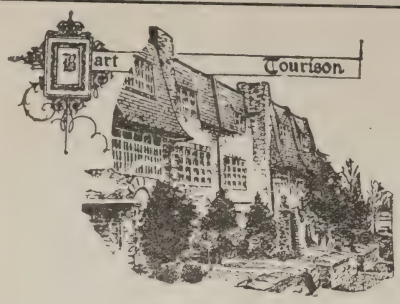
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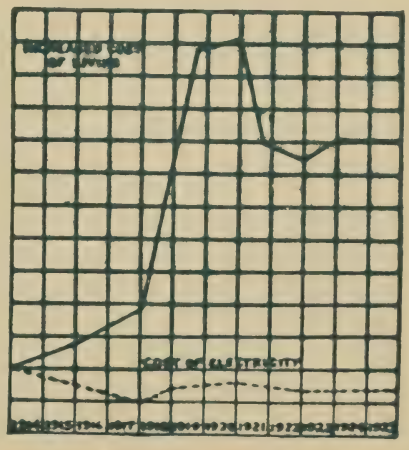
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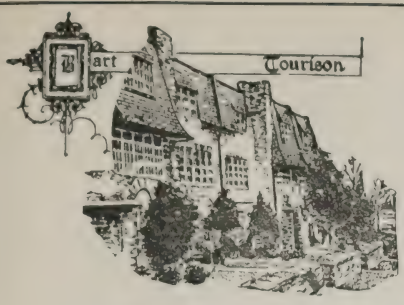
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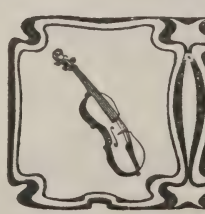
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ACADEMY OF MUSIC, PHILADELPHIA

FRIDAY AFTERNOONS at 2.30	SATURDAY EVENINGS at 8.15	MONDAY EVENINGS at 8.15
OCTOBER 9-16-23-30	OCTOBER 10-17-24-31	OCTOBER 26
NOVEMBER 6-13-20-27	NOVEMBER 7-14-21-28	NOVEMBER 9
DECEMBER 4-11-18-28*	DECEMBER 5-12-19-26	DECEMBER 7-21
JANUARY 4*-8-15-22-29	JANUARY 2-9-16-23-30	JANUARY 18
FEBRUARY 5-12-19	FEBRUARY 6-13-20	FEBRUARY 8
MARCH 5-12-19-26	MARCH 6-13-20-27	MARCH 15-29
APRIL 5*-9-16-23-30	APRIL 3-10-17-24	APRIL 12-26
* Monday Afternoon	MAY 1	

LIST OF SOLOISTS*

October 23-24—Hanns Pick, Violoncellist.

October 30-31 — Lester Donahue, Pianist.

November 13-14—Ossip Gabrilowitsch, Pianist.

November 20-21—Thaddeus Rich, Violinist. Carlos Salzedo, Harpist.

December 11-12—Joseph Szigeti, Violinist (American debut).

December 26-28—Roland Hayes, Tenor.

January 15-16—Ottorino Respighi, Guest Conductor.

January 22-23—Thaddeus Rich, Guest Conductor.

January 29-30—Artur Rodzinski, Guest Conductor.

February 12-13—Harold Samuel, Pianist.

February 19-20—Georges Enesco, Violinist.

March 26-27—Hans Kindler, Violoncellist. Thaddeus Rich, Violinist. David Saperton, Pianist.

March 29—Joseph Szigeti, Violinist

April 3-5—Harold Bauer, Pianist.

April 9-10—Samuel Lifschey, Viola.

April 12—Wilhelm Bachaus, Pianist

April 16-17—Reinald Werrenrath, Baritone.

* This list is incomplete and subject to change.

CHILDREN'S CONCERTS

WEDNESDAY and THURSDAY at 4.00 P. M.

OCTOBER 14-15	FEBRUARY 3-4
DECEMBER 9-10	APRIL 21-22

OUT OF TOWN

NEW YORK (Carnegie Hall)—Tuesday Evenings, at 8.30, October 20, November 3-17, December 1-15, January 5, February 16, March 9-23, April 13.

WASHINGTON (Auditorium)—Tuesday Afternoons, at 4.30, October 27, November 24, January 19, March 2-30.

BALTIMORE (Lyric Theatre)—Wednesday Evenings, at 8.30, October 28, January 20, March 31.

PITTSBURGH (Syria Mosque)—Monday Evening, February 22.

DAYTON (Memorial Hall)—Tuesday Evening, February 23.

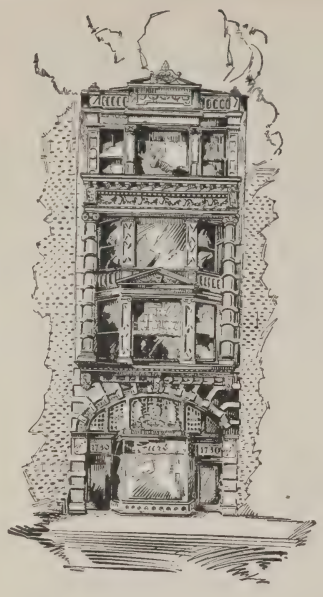
CHICAGO (Orchestra Hall)—Wednesday Evening, February 24.

TOLEDO (Rivoli Theatre)—Thursday Evening, February 25.

CLEVELAND (City Auditorium)—Friday Evening, February 26.

DETROIT (Masonic Hall)—Saturday Evening, February 27.

PRINCETON (Alexander Hall)—Tuesday Evening, April 20.



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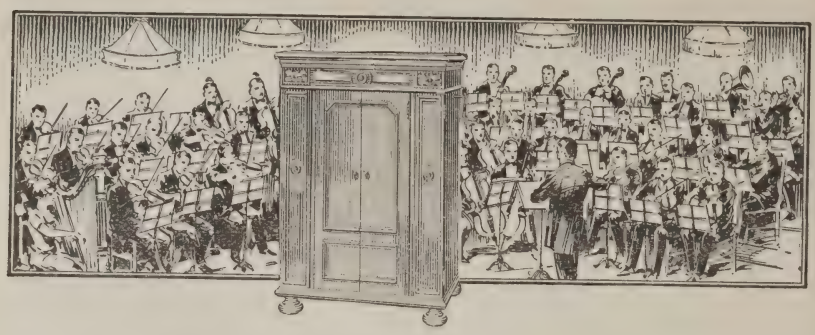
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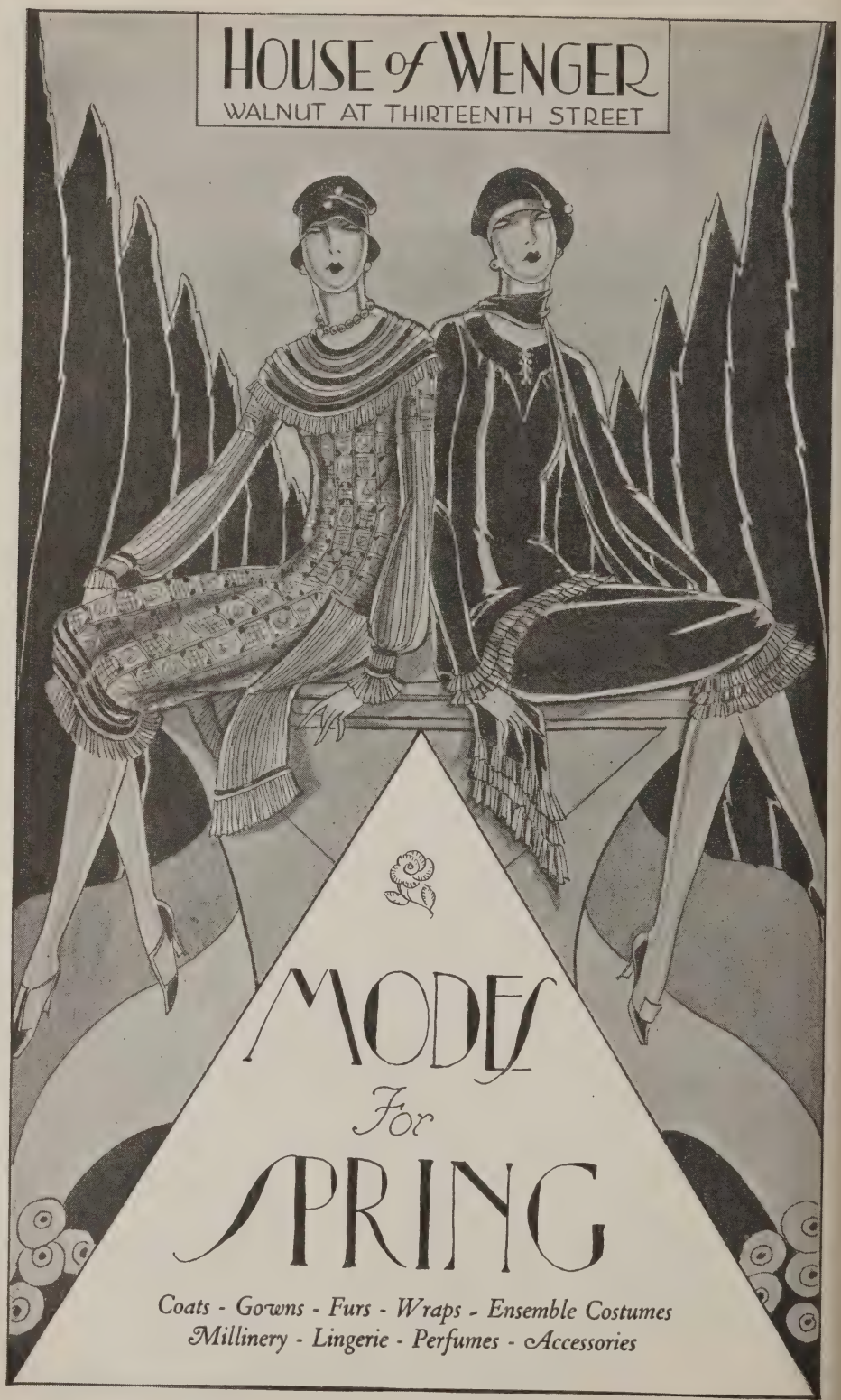
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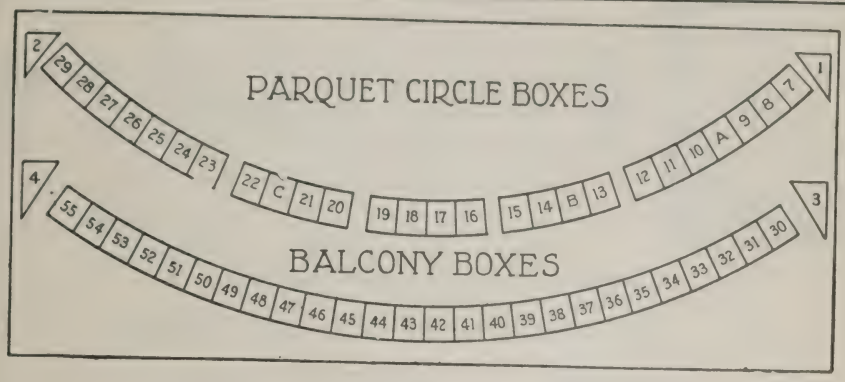
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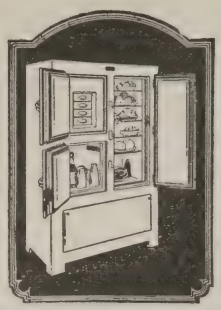
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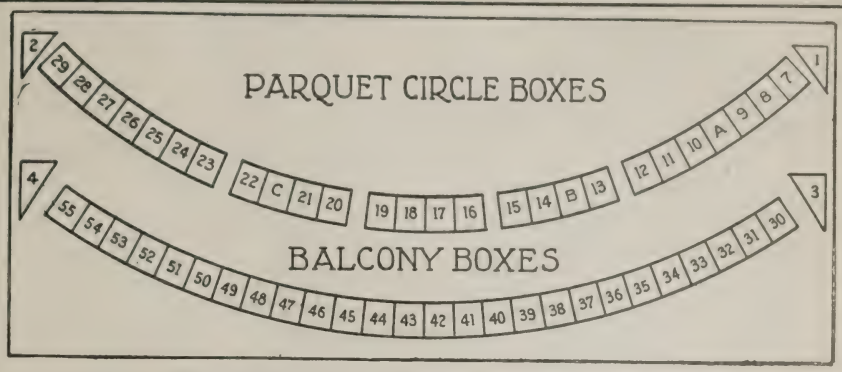
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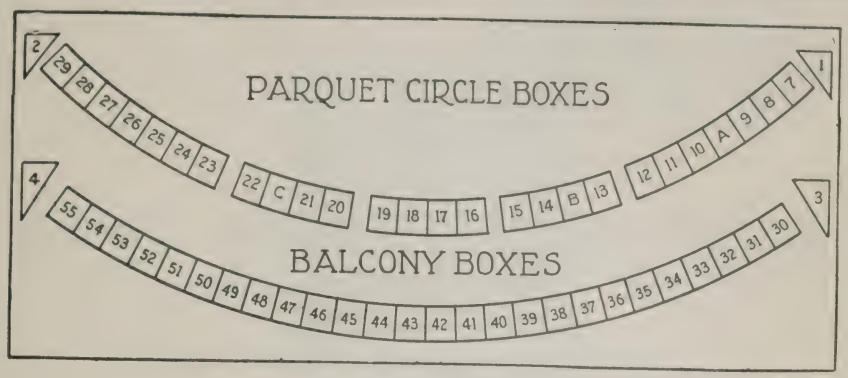
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Notes on the Program

By LAWRENCE GILMAN*

Prelude to "Die Meistersinger".....Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

In the autumn of 1861 Wagner spent "four dreary days" (as he afterward spoke of them) in Venice with the Wesendoncks—Mathilde, his quondam Isolde, and the forgiving Otto, her husband. *Tristan* had been born of the Zürich flame, and the fires had died down to such an extent that Wagner could urge his former Isolde to "learn and teach and be patient"—a virtue which, he blandly remarks, he has acquired himself; and he assures her that he is "fully resigned."

That visit to the Wesendoncks must have been a bit trying. Poor Otto evidently succeeded in getting on Wagner's nerves. "My friends," he tells us in his autobiography, "were in very flourishing circumstances, and . . . fully expected that a participation in their enjoyment would drive away my blues. They seemed to have no desire to realize my position in Vienna [where '*Tristan* matters were running their weary course like a chronic disease']." Otto Wesendonck went about armed with huge field glasses for sight-seeing, and only once, complains Richard, "took me with him to see the Academy of Arts."

* * *

His despondency, however, was somewhat relieved by a mystically heartening experience which he records in his autobiography. Gazing upon Titian's *Assumption of the Virgin*, he found that it "exercised a most sublime influence" upon him. "As soon as I realized its conception," he tells us, "my old powers revived in me, as though by a sudden flash of inspiration. I determined at once on the composition of *Die Meistersinger.*" He returned to Vienna November 13th, and, he says, "it was during this journey that the music of *Die Meistersinger* first dawned on my mind—in which I still retained the libretto as I had originally conceived it (sixteen years before). With the utmost distinctness I at once composed the principal part of the Overture in C major. Under the influence of these impressions [he continues] I arrived in Vienna in a very cheerful frame of mind. I at once announced my return to Cornelius by sending him a small Venetian gondola which I had bought for him in Venice, and to which I added a canzona written with nonsensical Italian words. The communication of my plan for the immediate composition of *Die Meistersinger* made him almost frantic with delight, and until my departure from Vienna he remained in a state of delirious excitement."

* * *

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Wagner went to Paris in December, and took a small room on the Quai Voltaire. "I often laugh out loud," he wrote to Mathilde Wesendonck, "when I raise my eyes from my work-bench to the Tuileries and Louvre straight opposite, for you must know that in reality I am in Nuremberg now, and mixing with somewhat blunt, three-cornered folk." He says that he conceived the melody of the chorale, "Wach' Auf," in the galleries of the Palais Royal, and jotted down the tune in the Taverne Anglaise.

* * *

In February, 1862, Wagner settled at Bierbrich, in "a couple of nice rooms, magnificently situated on the brink of the Rhine." On March 12th he wrote Mathilde that he hoped "to start work at last tomorrow. . . . I am thoroughly settled here now, have two chambers hired for a year, the pianoforte, bookcase, renowned divan, the three Roman engravings and the old Nibelungen print. . . . The site is extraordinarily lovely. . . . A beautiful, quite spacious garden; the birds in the duke's park keep up a contest of song with those on the island opposite; the nightingales are numberless, they say, and positively deafening in their season. So here will I await my Meistersinger destiny."

"The fair season of the year," he says in his autobiography, "was now approaching, and I was once more seized with a desire for work. As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the Prelude to my *Meistersinger* again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the Prelude exactly as it appears today in the score, containing the clear outlines of the leading themes of the whole drama."

In the following autumn (November 1, 1862) Wagner conducted the Prelude at a specially organized concert in the Gewandhaus at Leipsic. The audience was small, but so responsive that the Prelude was at once repeated.

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calling the hour; its freshness and quaint loveliness by day and its sweetness on soft summer nights."

Wagner wrote to Mathilde Wesendonck on May 22, 1862: "It has become clear to me that this work [the music of the opera as a whole] will be my most consummate masterpiece." It was not the first time he had thought that about a score upon which he was engaged. Whether he was right about *Die Meistersinger* can scarcely be determined with that airy dogmatism which is the usual critical reaction to such a challenge. It has become rather the mode of late years to exalt *Die Meistersinger* above Wagner's other works, or to use it as a stick wherewith to beat the recreant lovers who sat too late into the night upon King Mark's park bench. Some have seen here an opportunity to oppose the "sweet and sane" against the "sensuous and hectic." It is hard to imagine an idler occupation. You may agree with Mr. Runciman that "as a piece of music, detachable from the opera, the Overture transcends every other work of Wagner's"; that *Die Meistersinger* as a whole is "as nearly perfect as ever opera is likely to be," or you may cast lingering backward glances at the music of *Tristan,* which certainly has its points, or at *Götterdämmerung,* or at the much abused but still surviving *Parsifal.* But you will perhaps return *to Die Meistersinger* with the realization that here, at all events, is something the like of which is not elsewhere to be found among the legacies of the human spirit—this marvelous blend of gravity and sweetness, tenderness and humor, delicacy and strength; this music that is warm with humanity, yet drenched in poetry and magic, and of such enchanting beauty that you are inclined to suspect the advances of a Comic Spirit whose gestures are of so supreme a grace.

"1812: Ouverture Solennelle," Op. 49.....P. I. Tschaikowsky

(Born at Votinsk, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky was unduly modest in his estimate of this overture. He referred to it in his diary as having "only a patriotic and local significance." The word "local" may well provoke a smile; for the event celebrated by the music was nothing less than the repulse of Napoleon's invasion of Russia in 1812.

The Cathedral of the Savior, in Moscow, was to be consecrated in the summer of 1881, and it was planned to amplify the ecclesiastical ceremonies by festivities commemorating the Russian victory. Tschaikowsky was asked by Nicholas Rubinstein to write a piece for the occasion. He composed his Overture in 1880, and it was devised originally for performance in the public square in front of



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the Cathedral, by an orchestra of heaven-storming size, with cannon (to be fired by electric connection from the conductor's stand), an auxiliary brass band, an accompaniment of church bells, etc.

The musical symbolism of the Overture is not abstruse. There is a theme (that of the slow Introduction) of folk-song character, said to be derived from a Russian hymn, *God, Preserve Thy People.* The Marseillaise is heard, fragmentarily, though with increasing power; but at the end it is overwhelmed, and the work ends with a triumphant assertion of the folk-theme of the Introduction, and a thunderous proclamation of the old Russian National Hymn.

Symphony in D minor.....César Franck

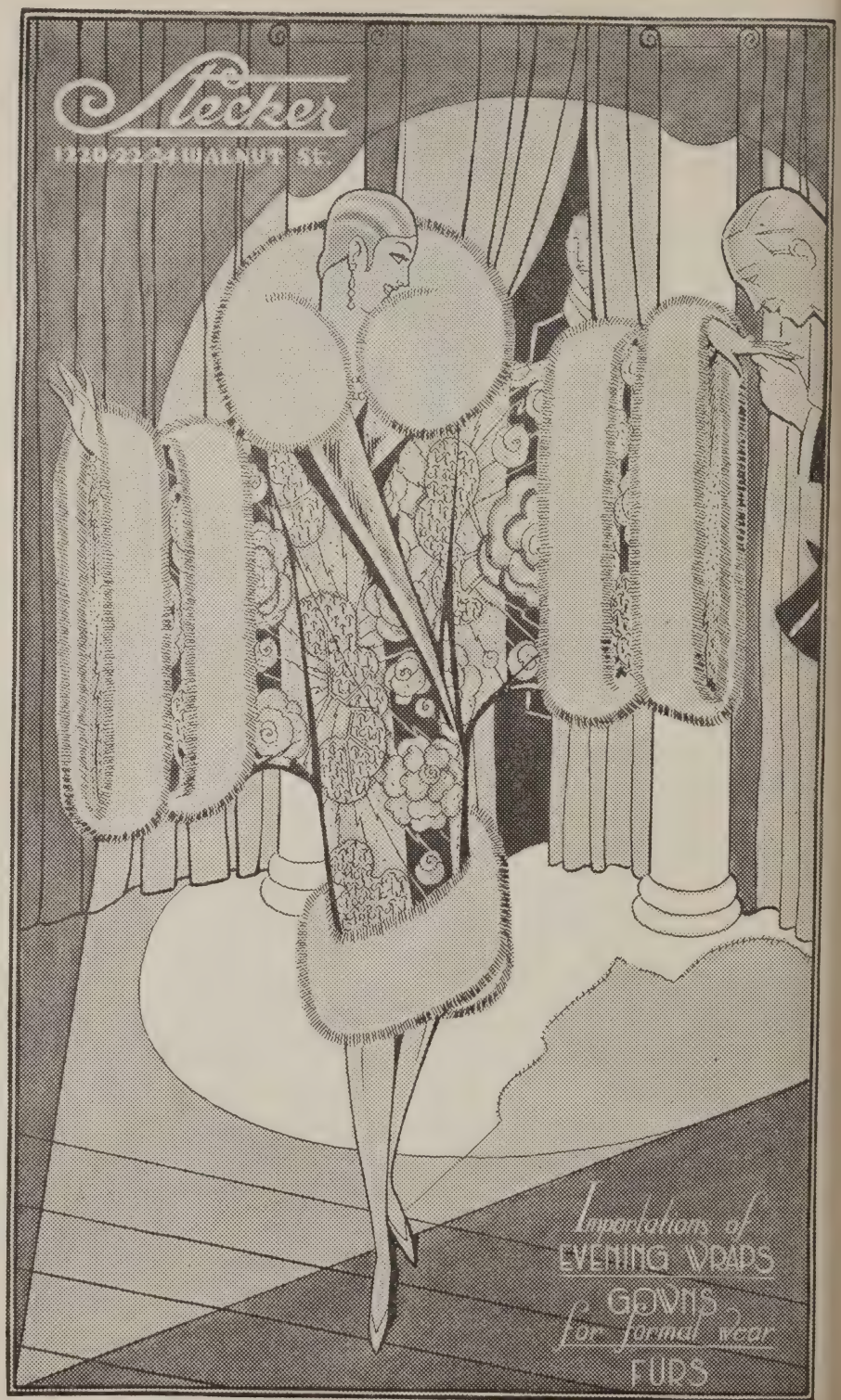
(Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890.)

"I shall go on with them as soon as I get better," said César Franck on his deathbed, thinking of the uncompleted versicles of his *Magnificat*—"or else," he added in a lower tone, "perhaps God will let me finish them in his eternity to come."

In another man, the remark might have been the semi-mechanical repetition of a pious formula; but for César Franck the words unquestionably corresponded to a deep and intense conviction of the spirit. Romain Rolland, who knew him well—"well enough to love him," as he says, "and to catch a glimpse of the beauty and serenity of his soul"—has told us how remarkable was the completeness and assurance of Franck's religious faith: a faith which knew no doubts, which was the mainspring of his life. The purity, the otherworldliness, the exalted mysticism of César Franck the man, are reflected in much of his music—in the "Beatitudes," in the "Redemption," in portions of the Symphony. Through this music, to the imagination of his pupil, Vincent d'Indy (himself a man of faith and aspiration, a mediæval Christian), stream "troops of angels as purely imagined as Filippo Lippi's or Fra Angelico's."

It is easy for the sympathetic to perceive in this often spiritualized and touching music those luminous angels that brightened the shadows of the organ-loft where the devout and humble Franck mused and played and mused again. One visions him as he sat there for so many years, alone, but not alone, companioned by ineffable presences, absorbed above his keyboard, "singing forth in a low voice," like that old mystic of so different a type, Jonathan Edwards, his "contemplations of the Creator"; for to César Franck all life and all nature discoursed of divine and immortal things.

* * *


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Yet Monsieur Rolland thinks that perhaps there was more trouble in the depths of Franck's heart than the valiant serenity of his exterior would lead one to believe, and he warns us particularly in the case of the Symphony to beware of seeking in it only the expression of a transfigured and rapturous exaltation. "I ask those who love this music because they find some of their own sadness reflected there," says M. Rolland, "whether they have not felt the secret tragedies that some of his passages unfold—those phrases that seem to rise in supplication to God and often fall back in sadness and in tears? It is not all light in that soul; but the light that is there does not affect us less because it shines from afar."

* * *

No doubt it is the wide range—the blend of passionate humanity, of exaltation, of spiritual tenderness—that every one feels at the heart of this Symphony of Franck's. It is that which makes its appeal so sure and so constant. The meditations of Franck the mystical rhapsodist, of Franck, the troubled dreamer, touch us again and again by their sincerity and their exaltation; and in the loftiest moments of their tonal utterance his expression achieves an unforgettably noble distinction of contour and gesture—as in the concluding nine measures of the first movement, where the ancient device of imitation lifts the music to a magnificent peroration.

His singing-robes, at their best, were woven of cloth of gold, pearl-strewn and gorgeous. How splendid is the texture of his music when it is most radiant, as in certain pages of this Symphony, when César Franck draws himself up to his full imaginative height, faces the morning sun, and realizes that he himself, as Omar so hearteningly remarked, is Heaven and Hell. For here you get the Franck of perfect faith, indomitable in the captaincy of his soul.

* * *

Vincent d'Indy, in his admirable Life of César Franck, describes the circumstances of the first performance of this Symphony. The première was at a Conservatoire concert in Paris, February 17, 1889. (Franck had completed the score in August of the previous year.)

"The performance," writes d'Indy, "was against the wish of most members of the famous orchestra, and was accomplished only through the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of the symphony, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the Committee—what he thought of the work. *'That* a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony?

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Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace, 1889.

"At another door of the concert hall, the composer of *Faust,* escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father' Franck, thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!' "

* * *

In one of Flaubert's letters to Madame X, he complains somewhat petulantly that "the French mind has such a rage for amusement that it is necessary for it always to be seeing things!" Is there something in the French mind, some passion for externalization and objectivity, that, on its musical side, has seemed to disincline it toward the essential inwardness of the symphony—that type of symphony which is an exposition of spiritual history; not the dramatizing, pictorializing symphony of Berlioz? "In France," said Henri Duparc, pupil of César Franck, "we have too great a love for dramatic music. Dramatic music is an . . . inferior species, which does not allow the artist to express himself directly, to reveal freely the beautiful soul."

Certainly it is a significant commentary upon the trend of the French musical mind that a symphony which was composed only six years after the aging necromancer of Bayreuth had added the last touches to the score of *Parsifal,* should still remain, a generation later, in unchallenged preëminence as the crown of symphonic art in France; and this symphony was written by a composer born in Liège.

There are, of course, other and variously admirable French symphonies besides the outstanding one that was composed by a Belgian—among those of our time, there are the symphonies of Lalo, Saint-Saëns, Magnard, Chausson, Ropartz, Savard, de Wailly, Labey, d'Indy, Dukas, Roussell, to name but a few. Yet the fact remains that, speaking with rough truth, there is still, for the contemporary concert-world, but one French symphony that is sufficiently compensating to reward inexhaustibly, year after year, the attention of performers and listeners; and that is the D minor Symphony of Franck.

* * *

"Majestic, plastic, perfectly beautiful," are M. Vincent d'Indy's characterizing words for his master's score. But one can think of other symphonies that are majestic and plastic and perfect in beauty. It is less, one fancies, because of the quality of its musical tissue, than because of that which the music conveys to us, that one returns to Franck's symphony again and again without satiety.

All our age, said Mallarmé, is full of the trembling of the veil of the temple. Sometimes, as for César Franck in this Symphony, the veil is withdrawn, and we become suddenly aware that we are listening to one who has received unspeakable intimations—we hear the echo of immortal promises and confirmations. . . . "These are they which came out of great tribulation. . . . They shall hunger no more, neither thirst any more. . . . And they sung as it were a new song before the throne. . . ."

Passacaglia, in C minor.....Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750.)

(Orchestrated by Leopold Stokowski)

When this transcription was performed for the first time,[1] Mr. Stokowski supplied the following note concerning his arrangement:

"Bach's *Passacaglia* is in music what a great Gothic Cathedral is in architecture—the same vast conception—the same soaring mysticism given eternal form. He left us no orchestral works of this grandeur, probably because the orchestra was too little developed in his time. His Brandenburg Concerti and orchestral Suites are more intimate works written for the salon. The most free and sublime instrumental expressions of Bach are his greater organ works, and of these the greatest is the *Passacaglia* in C minor. Unfortunately, one does not often enough have opportunity to hear it, and so, to bring it nearer to those who love Bach's music, I have made it for orchestra.

"I have transcribed it simply, adding one instrument to the usual orchestra—a small tuba—which plays in octaves with the larger tuba in the final entry of the theme in the Fugue, just as the 8 and 16 feet pedal stops sound in octaves on the organ.

"This *Passacaglia* is one of those works whose content is so full and significant that its medium of expression is of relative unimportance; whether played on the organ, or on the greatest of all

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[1] By the Philadelphia Orchestra, in Philadelphia, February 10, 1922.

instruments—the orchestra—it is one of the most divinely inspired contrapuntal works ever conceived."

* * *

Bach wrote his *Passacaglia,* in all probability, during the latter part of his Weimar period,[2] when he was in his late twenties or early thirties. The autograph has disappeared, although it is known to have existed up to the middle of the nineteenth century. He composed the work originally for a two-manual clavicembalo with pedals, and afterward arranged it for organ.

A *passacaglia* (or *passecaille*) was originally an old Spanish or Italian dance-form in triple time, in which a short bass theme of two, four, or eight bars was incessantly repeated. Musicians understand by the term as applied to instrumental music a piece constructed on a recurring theme. The passacaglia form is closely allied to that of the *chaconne* (or *ciacona*); though the theorists usually make this distinction between the two: in the chaconne, the theme reappears in the upper and inner parts, whereas in the passacaglia form, it is confined to the bass. As Bach in his *Passacaglia* does not restrict his subject to the bass, the work is really a combination of the two forms.

* * *

The eight-bar theme[3] of Bach's *Passacaglia* is given out at the beginning, in C minor, 4-4 time (in the organ form of the piece, it is announced by the pedals alone.) On the basis of this theme, Bach constructs twenty variations, and adds a Fugue for good measure.

He links the Fugue with the Passacaglia by partial community of theme. It is a double Fugue, and for one of the subjects, he uses the first half of his Passacaglia theme, while the other is new—a figure in eighth-notes, thrice-repeated, the repetitions separated by rests. The music ends on a climax of incomparable grandeur.

In this stupendous work, as Mr. Stokowski truly observes, we have Bach's genius at its mightiest. It should be added that in the superb transcription on this program—an authentic re-creation of Bach's thought in terms of the orchestra—the splendor of the old master's original conception has been given a new and overwhelming eloquence.

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[2] Bach's Weimar period extended from 1708 to 1717. In 1703 he had lived there for a few months as a member of the orchestra of Prince Johann Ernst, younger brother of the reigning duke.

[3] Bach derived the first half of his theme from a *Trio en Passcaille* by the French organist and composer, André Raison (circa 1650-1720). Raison was organist of St. Etienne du Mont in Paris in the time of Louis XIV. Bach also borrowed from Raison in composing his "Dorian" Toccata for organ, the main idea of which comes from a Duo by the French organist.

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By

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assisted by

LEROY BAWDEN, *Pianist*

Under the Auspices of

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PHILADELPHIA MUSICAL ACADEMY

Thursday, May 13, 1926, 8.15 P. M.

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Program

I.	Concerto in G minor Introduction Adagio Finale	Bruch
II.	Rondo Capriccioso	Saint-Saens
III.	a. Etude	Paganini-Burmester
	b. Nocturne	Chopin-Sarasate
	c. Spanish Dance	Sarasate
	d. Le' Deluge	Saint-Saens
	e. Scherzo Tarantelle	Wieniawski
IV.	Four Impressions a. Ripogenus b. Chant san Paroles c. Gavotte (Miniature) d. Airs Hongroise	Frederick Hahn

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'Cellists—Hans Kindler, Hanns Pick.
Harpists—Eleanor Josephine Nicoletta, Carlos Salzedo.
Viole D'Amour—Thaddeus Rich.
Viola—Samuel Lifschey.
Flute—W. M. Kincaid.
Oboe—Marcel Tabuteau.
Saxophones—A. Belov, Victor Geoffrion.
Clavilux—Thomas Wilfred.
Vocalists—Povla Frijsh, Roland Hayes, Reinald Werrenrath.
Guest Conductors—Ottorino Respighi, Artur Rodzinski
Assistant Conductor—Thaddeus Rich.

COMPOSITIONS PERFORMED AT ALL CONCERTS DURING TWENTY-SIXTH SEASON 1925-1926

SYMPHONIES

Beethoven—No. 5, in C minor ..... Sixth Pair
Third New York
No. 6, in F (Pastoral) ..... Twenty-first Pair
Eighth New York
No. 7, in A major ..... First Pair
Brahms—No. 1, in C minor ..... Sixteenth Pair
Princeton
No. 3, in F major ..... Second Pair
First New York
Dvorak—No. 5, in E minor, "From the New World" ..... Fourth Pair
Second New York
Franck—D minor ..... Eighteenth and Twenty-ninth Pairs
Second Forum
Gilchrist—No. 1, in C major ..... Eleventh Pair
Fourth Monday Evening
Haydn—Abschiedssymphonie ..... Twenty-seventh Pair
Kindersymphonie ..... Fourth Pair of Children's
Kalinnikow—No. 1, in G minor ..... Seventeenth Pair

Miaskowsky—No. 5, in D major.....Thirteenth Pair
Sixth New York
Mozart—G minor (Köchel 550) .....Twelfth Pair
C major (Jupiter) .....Twenty-sixth Pair
Tenth New York
Schubert—"Unfinished," in B minor .....Third Pair
First Monday Evening, First Washington,
First Baltimore
Sibelius—No. 5, in E-flat .....Eighth and Twenty-third Pairs
Fourth and Ninth New York,
Eighth Monday Evening
No. 6 .....Twenty-eighth Pair
Tenth Monday Evening
No. 7 .....Twenty-fifth Pair
Tschaikowsky—No. 4, in F .....Fifth Pair
Second Monday Evening
No. 6, in B minor, "Pathétique" ...Twenty-second Pair
Seventh Monday Evening, Third Forum

OVERTURES

Beethoven—"Leonore," No. 3 .....Nineteenth Pair
Seventh New York
Berlioz—"Le Carnaval Romain".....Eighth New York
Goldmark—"In the Spring" .....Sixth Pair
Third New York
Handel—D minor .....Tenth Pair
Fifth New York
Mozart—"The Magic Flute" .....Third Pair
Rimsky-Korsakow—"La Nuit de Mai" .....Twenty-eighth Pair
Tenth Monday Evening
"La Grande Paque Russe" .....Twenty-fifth Pair
Rossini—"William Tell" .....Fourth Pair of Children's
Wagner—"Der fliegende Holländer".....Twenty-eighth Pair
Tenth Monday Evening
"Die Meistersinger" .....Twenty-ninth Pair
Weber—"Euryanthe" .....Sixteenth Pair

MISCELLANEOUS

Albeniz—Fête-Dieu a Sêville .....Eighteenth Pair
Second Forum, Sixth Monday Evening, Eighth New York,
Fourth Washington, Pittsburgh, Dayton, Chicago,
Toledo, Detroit, Cleveland
Bach—Choralvorspiel, "Wir glauben all' an einen Gott,"
First Pair of Children's
Second Pair, First New York, First Monday Evening, First
Washington, First Baltimore, First Forum
Choralvorspiel, "Wachet auf, ruft uns die Stimme,"
Twenty-fifth Pair
Toccata and Fugue in D minor,
Nineteenth and Twenty-fourth Pairs
Sixth and Eighth Monday Evening, Seventh New York, Fifth
Washington, Third Baltimore, Philadelphia
Award, Wanamaker's
Passacaglia .....Twenty-sixth and Twenty-ninth Pairs
Tenth New York, Ninth Monday Evening, Fourth Washing-
ton, Pittsburgh, Dayton, Chicago, Toledo,
Detroit, Cleveland
Balakirew—"Islamey" .....Fourth Pair
Second New York
Berlioz—(a) Menuet des Follets, (b) Danse des Sylphes, (c) Marche
Hongroise, from "La Damnation de Faust".....Fifth Pair
Second Monday Evening
Bizet—Excerpts from "L'Arlésienne".....Twenty-first Pair
Bloch—Concerto Grosso for String Orchestra with Piano Obbligato,
Ninth Pair

Borodin—Polovetzki Dances from "Prince Igor"....Twenty-eighth Pair
Tenth Monday Evening
Brahms—Hungarian Dance in G minor .....Second Pair of Children's
Variations on a Theme of Haydn, Choral St. Antoni,
Eleventh Pair
Fourth Monday Evening, Ninth New York
Debussy—Nocturnes—(a) Nuages, (b) Fêtes .....Third Pair
First Monday Evening, First Washington,
First Baltimore
"L'Aprés-midi d'un Faune" .....Eighth Pair
Third Monday Evening, Fourth New York
"Children's Corner" .....Third Pair of Children's
"La Cathédrale Engloutie"..Eighteenth and Twenty-first Pairs
Sixth Monday Evening, Second Forum, Philadelphia
Award, Fourth Washington, Eighth New York,
Pittsburgh, Dayton, Chicago, Toledo,
Detroit, Cleveland, Princeton
Dopper—Ciaconna Gotica .....Twentieth Pair
Dukas—"L'Apprenti Sorcier" .....Eighteenth Pair
Sixth Monday Evening, Second Forum
Dvorak—Largo from "New World" Symphony ..First Pair of Children's
Enesco—Second Orchestra Suite .....Twentieth Pair
Franck—Slow Movement from Symphony in D minor,
Second Pair of Children's
Handel—Sinfonia Pastoralle from the Christmas Music of the
"Messiah" .....Twelfth Pair
Holst—Japanese Suite .....Second Pair
First New York
Iarecki—Chimère .....Ninth Pair
Järnefelt—Praeludium .....Eighth Pair
Fourth New York
Lekeu—Fantaisie Contrapuntique sur un Cramignon Liègeois,
Twenty-seventh Pair
Leps—"Loretto" .....Eleventh Pair
Fourth Monday Evening
Liszt—Symphonic Poem, "Les Preludes" .....Second Pair
Malipiero—Three Studies .....Sixteenth Pair
Mendelssohn—Overture, Nocturne, Scherzo and Wedding March from
"A Midsummer Night's Dream" .....First Pair
First Monday Evening
Scherzo from "A Midsummer Night's Dream,"
First Pair of Children's
Octette .....Wanamaker's
Moussorgsky—Prelude and Entr'acte from "Khowantchina"..Tenth Pair
Fifth New York
Mozart—Menuetto from Symphony in G minor..Third Pair of Children's
Noskowski—Symphonic Poem, "The Steppe".....Seventeenth Pair
Ravel—"Ma Mere l'Oye" .....Seventeenth Pair
Alborada del Gracioso .....Twenty-first Pair
Eighth New York
Respighi—Old Dances and Airs for the Lute (Second Suite),
Fifteenth Pair
Fifth Monday Evening, Third Washington,
Second Baltimore
Symphonic Poem, "The Pines of Rome".....Fifteenth Pair
Fifth Monday Evening, Third Washington,
Second Baltimore
Rimsky-Korsakow—Symphonic Suite, "Scheherazade,"
Ninth and Thirteenth Pairs
Third Monday Evening, Sixth New York
(Thomas Wilfred at the Clavilux, at Thirteenth Pair
and Sixth New York)
Capriccio Espagnol .....Seventeenth Pair
La Nuit de Noel .....Twelfth Pair
Introduction and Wedding Procession from
"Le Coq d'Or" .....Seventeenth Pair
Princeton

Saint-Saëns—Symphonic Poem, "Danse Macabre".....Eighteenth Pair
Second Forum, Princeton

Schubert—Deutsche Tänze .....Eleventh Pair
Fourth Monday Evening, Ninth New York
Excerpts from "Rosamunde"—Overture, Entr'acte,
Ballet Music .....Twenty-third Pair

Sibelius—Tone Poem, "Finlandia" .....Twenty-fourth Pair
"The Swan of Tuonela" .....Twenty-sixth Pair
Tenth New York, Ninth Monday Evening

Strauss (Johann)—Geschichten aus dem Wiener Wald,
Eleventh and Twenty-third Pairs
Fourth Monday Evening, Philadelphia Award,
Ninth New York
"Blue Danube" Valse.....First Forum

Strauss (Richard)—Dance of the Seven Veils from "Salome"..Third Pair
First Washington, First Baltimore
First Monday Evening
Tone Poem, "Tod und Verklärung".....Eighth Pair
Third Monday Evening, Fourth New York
Tone Poem, "Don Juan" .....Sixteenth Pair
"Don Quixote" ('Cello Solo by Hans Kindler),
Twenty-fourth Pair

Strawinsky—"L'Oiseau de Feu" .....Seventh and Tenth Pairs
Second and Fourth Washington, Fifth New York,
Pittsburgh, Dayton, Chicago, Toledo,
Detroit, Cleveland

Tschaikowsky—"Romeo et Juliette" .....Twenty-eighth Pair
Tenth Monday Evening
Suite from the Ballet, "Casse-Noisette,"
Twenty-second Pair
Seventh Monday Evening, Third Forum
Pizzicato Movement from Symphony No. 4, in F,
First Forum
Solennelle, "1812,"
Twenty-second and Twenty-ninth Pairs
Seventh Monday Evening, Third
Forum, Wanamaker's

Varese—"Amériques" .....Twenty-sixth Pair
Ninth Monday Evening, Tenth New York

Wagner—Vorspiel und Liebestod from "Tristan und Isolde"...First Pair
First New York, Fifth Washington,
Third Baltimore
Entrance of the Gods into Walhalla from "Das Rheingold,"
Sixth Pair
Third New York
Overture and Venusberg Music from "Tannhaeuser,"
Fourteenth Pair
Siegfried Idyll .....Fourteenth Pair
Siegfried's Rhine Journey from "Götterdämmerung,"
Fourteenth Pair
Siegfried's Death from "Götterdämmerung"..Fourteenth Pair
Closing Scene from "Götterdämmerung".....Fourteenth Pair
Ride of the Valkyries from "Die Walküre,"
Twenty-seventh Pair
Prelude to Act I, "Lohengrin" .....Fourteenth Pair
Prelude to Act III, "Lohengrin" .....Seventh Pair
Second Washington, Second Pair of Children's
Prelude to Act I, "Parsifal" .....Fourteenth Pair
Waldweben.....Fourth Pair of Children's

Weber—Invitation à la Valse ... ...Sixth Pair

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SOLOISTS' NUMBERS

PIANO AND ORCHESTRA

Bach—Concerto in D minor.....Nineteenth Pair
Harold Samuel

Beethoven—Concerto in E-flat (Emperor) .....Nineteenth Pair
Seventh New York
Harold Samuel

Brahms—Concerto in D minor .....Twenty-fifth Pair
Harold Bauer

Mozart—Concerto in A major.....First Washington, First Baltimore
Olga Samaroff

Rachmaninoff—Concerto No. 2, in C minor .....Fourth Pair
Second New York, Fourth Washington, Pittsburgh,
Dayton, Chicago, Toledo, Detroit, Cleveland
Lester Donahue

Respighi—Concerto in the Mixolydian Mode.....Fifteenth Pair
Fifth Monday Evening, Third Washington,
Second Baltimore
Ottorino Respighi

Schumann—Concerto in A minor .....Ninth Monday Evening
Wilhelm Bachaus

Tschaikowsky—Concerto in B-flat minor .....Sixth Pair
Third New York
Ossip Gabrilowitsch

PIANO, FLUTE, VIOLIN AND STRINGS

Bach—Brandenburg Concerto in D major .....Seventh New York
Harold Samuel, W. M. Kincaid, Thaddeus Rich

PIANO, VIOLIN, 'CELLO AND ORCHESTRA

Beethoven—Triple Concerto .....Twenty-fourth Pair
David Saperton, Thaddeus Rich, Hans Kindler

VIOLIN AND ORCHESTRA

Beethoven—Concerto in D major.....Tenth Pair
Fifth New York, Eighth Monday Evening
Joseph Szigeti

Brahms—Concerto in D .....Seventh Pair
Second Washington
Thaddeus Rich

Chausson—"Poème" .....Twentieth Pair
Sixth Monday Evening
Georges Enesco

Mendelssohn—Concerto in E minor...Fifth Washington, Third Baltimore
Sascha Jacobsen

Concerto in E minor .....Wanamaker's
Efrem Zimbalist

Mozart—Concerto No. 7 .....Twentieth Pair
Sixth Monday Evening
Georges Enesco

Vivaldi—Concerto in A minor.....Fifth Washington, Third Baltimore
Sascha Jacobsen

VIOLA AND ORCHESTRA

Hue—Thème Varié .....Twenty-sixth Pair
Samuel Lifschey

VIOLE D'AMOUR AND ORCHESTRA

Loeffler—"La Mort de Tintagiles" .....Fifth Pair
Second Monday Evening
Thaddeus Rich

'CELLO AND ORCHESTRA

Arensky—Chante Triste ..... First Pair of Children's
Hanns Pick

Haydn—Concerto in C major ..... Third Pair
Hanns Pick

Sitt—Serenade ..... First Pair of Children's
Hanns Pick

HARP AND ORCHESTRA

Salzedo—Symphonic Poem, "Enchanted Isle" ..... Seventh Pair
Second Washington
Carlos Salzedo

HARP SOLOS

Corelli-Salzedo—Giga .....
Grandjany—Le Bon Petit Roi d'Yvetot..... } Second Pair of Children's
Salzedo—Deep River .....
Eleanor Josephine Nicoletta

FLUTE AND ORCHESTRA

Widor—Romance and Scherzo ..... First Forum
W. M. Kincaid

OBOE AND ORCHESTRA

Handel—Concerto in G ..... First Forum
Marcel Tabuteau

SAXOPHONE AND ORCHESTRA

Wiedoeft—"Saxarella" ..... Third Pair of Children's
A. Belov and Victor Geoffrion

VOICE AND ORCHESTRA

Brahms—Vier Ernste Gesänge..... Twenty-seventh Pair
Reinald Werrenrath

Loeffler—Canticum Fratris Solis—St. Francis of Assisi (Mme. Povla Frijsh, Soprano Soloist) ..... Thirteenth Pair
Sixth New York

Mozart—Aria, "Si Mostra la Sorte" ..... Twelfth Pair
Roland Hayes

Negro Spirituals—Sit Down .....
Hea'm ..... } Twelfth Pair
Deep River .....
Roland Hayes

Wagner—Wotan's Farewell ..... Twenty-seventh Pair
Reinald Werrenrath

CLAVILUX AND ORCHESTRA

Rimsky-Korsakow—Symphonic Suite, "Scheherazade"... Thirteenth Pair
Sixth New York

PHILADELPHIA

ACADEMY OF MUSIC

TEN MONDAY EVENING CONCERTS

OCTOBER 26, 1925

Bach.....Choralvorspiel, "Wir glauben all' an einen Gott"
Mendelssohn....Overture, Nocturne, Scherzo and Wedding March from "A Midsummer Night's Dream" Music
Schubert......"Unfinished" Symphony, in B minor
Debussy.....Nocturnes—(a) Nuages, (b) Fêtes
Strauss.....Dance of the Seven Veils from "Salomé"

NOVEMBER 9, 1925

Berlioz....Menuet des Follets—Danse des Sylphes—Marche Hongroise from "La Damnation de Faust"
Loeffler.....“La Mort de Tintagiles”
Viole d'Amour—**Thaddeus Rich**
Tschaikowsky.....Symphony No. 4, in F

DECEMBER 7, 1925

Rimsky-Korsakow.....Symphonic Suite, “Scheherazade”
Debussy.....“L'Aprés-midi d'un Faune”
Strauss.....Tone Poem, “Tod und Verklärung”

DECEMBER 21, 1925

Leps .....“Loretto”
Gilchrist.....Symphony No. 1, in C major
Brahms.....Variations on a Theme of Haydn, Choral St. Antoni
Schubert .....Deutsche Tänze
Strauss.....Geschichten aus dem Wiener Wald

JANUARY 18, 1926

Ottorino Respighi, Guest Conductor

RESPIGHI

Concerto in the Mixolydian Mode, for Piano and Orchestra
Ottorino Respighi
Old Dances and Airs for the Lute (sixteenth and seventeenth centuries) freely transcribed for orchestra (second suite)
Symphonic Poem, “The Pines of Rome”

FEBRUARY 8, 1926

Bach.....Toccata and Fugue in D minor
Mozart.....Concerto No. 7, for Violin and Orchestra
Georges Enesco

Albeniz.....Fête-Dieu a Séville
Debussy.....La Cathédrale Engloutie
Chausson.....Poème, for Violin and Orchestra
Georges Enesco

Dukas.....“L'Apprenti Sorcier”

MARCH 15, 1926

TSCHAIKOWSKY

Suite from the Ballet, “Casse-Noisette”
Solennelle, “1812”
Symphonie “Pathétique”

MARCH 29, 1926

Beethoven.....Concerto in D major, for Violin and Orchestra
Joseph Szigeti
Bach .....Toccata and Fugue in D minor
Sibelius.....Symphony No. 5, in E-flat

APRIL 12, 1926

Sibelius.....“The Swan of Tuonela”
Varese..... “Amériques”
Schumann.....Concerto in A minor, for Piano and Orchestra
Wilhelm Bachaus
Bach .....Passacaglia

APRIL 26, 1926

Wagner.....Overture, “Der fliegende Holländer”
Sibelius.....Symphony No. 6
Tschaikowsky.....“Romeo et Juliette”
Rimsky-Korsakow .....“La Nuit de Mai”
Borodin.....Polovetzki Dances from “Prince Igor”

FOUR PAIRS OF CHILDREN'S CONCERTS
ACADEMY OF MUSIC

OCTOBER 14-15, 1925

Bach.....Choralvorspiel, “Wir glauben all' an einen Gott”
Arensky—Chant Triste.....
Sitt—Serenade..... } For Violoncello and Orchestra
Hanns Pick
Dvorak....Largo from Symphony No. 5, in E minor, “From the New World”
National Songs..Star-Spangled Banner, Philippine Islands—Aug Palimos
Everybody Sing: Glory, Glory, Hallelujah!
Mendelssohn.....Scherzo from “A Midsummer Night's Dream” Music

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DECEMBER 9-10, 1925

Wagner.....Prelude to Act III, “Lohengrin”
Salzedo—Deep River .....
Corelli-Salzedo—Giga..... } Harp Solos
Grandjany—Le Bon Petit Roi d'Yvetot..... }
Eleanor Josephine Nicoletta
Franck.....Slow Movement from Symphony in D minor
National Songs...France—La Marseillaise; Japan—(a) Kimi Ga Yo, (b) Shotai
Everybody Sing: “Au Clair de la Lune”
Brahms.....Hungarian Dance in G minor

FEBRUARY 3-4, 1926

Debussy.....Children's Corner
Wiedoeft...Saxophone Duet with Orchestra Accompaniment, “Saxarella”
A. Belov and Victor Geoffrion
Mozart.....Menuetto from Symphony in G minor
National Songs.....Great Britain, Turkey
Everybody Sing: “Gute Nacht”
Two Dances.....(a) Old French Dance, (2) Lullaby
Dancers Trained by Mlle. Florence Cowanova

APRIL 21-22, 1926

Rossini.....Overture, “William Tell”
National Songs.....Germany, Iceland
Wagner .....Waldweben
Everybody Sing: Soldier's Chorus from “Faust”
Haydn .....Kindersymphonie

THREE CONCERTS FOR THE PHILADELPHIA FORUM

TUESDAY AFTERNOON, DECEMBER 22, 1925

CHILDREN'S CONCERT

Bach.....Choralvorspiel, "Wir glauben all' an einen Gott"
Widor.....Romance and Scherzo for Flute and Orchestra
W. M. Kincaid
Tschaikowsky.....Pizzicato Movement from Symphony No. 4, in F
Handel.....Concerto in G, for Oboe and Orchestra
Marcel Tabuteau
Strauss.....“Blue Danube” Valse

TUESDAY EVENING, FEBRUARY 9, 1926

Franck.....Symphony in D minor
Albeniz.....Fête-Dieu a Séville
Saint-Saëns.....Symphonic Poem, “Danse Macabre”
Debussy.....“La Cathédrale Engloutie”
Dukas.....“L'Apprenti Sorcier”

WEDNESDAY EVENING, MARCH 17, 1926

TSCHAIKOWSKY

Suite from the Ballet, “Casse-Noisette”
Solennelle, “1812”
Symphonie “Pathétique”

THE PHILADELPHIA AWARD

ACADEMY OF MUSIC

WEDNESDAY EVENING, FEBRUARY 10, 1926

Bach.....Toccata and Fugue in D minor
Debussy.....“La Cathédrale Engloutie”
Strauss.....Geschichten aus dem Wiener Wald
Star-Spangled Banner

WANAMAKER'S

WEDNESDAY EVENING, APRIL 28, 1926

Tschaikowsky.....Solennelle, “1812”
Mendelssohn.....Concerto in E minor, for Violin and Orchestra
Efrem Zimbalist
Mendelssohn.....Octette
Solo Group
Bach.....Toccata and Fugue in D minor

NEW YORK CITY

CARNEGIE HALL

TUESDAY EVENING, OCTOBER 20, 1925

Bach.....Choralvorspiel, “Wir glauben all' an einen Gott”
Brahms.....Symphony No. 3, in F major
Holst.....Japanese Suite
Wagner.....Vorspiel and Liebestod from “Tristan und Isolde”

TUESDAY EVENING, NOVEMBER 3, 1925

Balakirew.....“Islamey”
Rachmaninoff.....Concerto No. 2, in C minor, for Piano and Orchestra
Lester Donahue
Dvorak.....Symphony No. 5, in E minor, “From the New World”

TUESDAY EVENING, NOVEMBER 17, 1925

Goldmark.....Overture, "In the Spring"
Beethoven.....Symphony No. 5, in C minor
Tschaikowsky.....Concerto in B-flat minor, for Piano and Orchestra
Ossip Gabrilowitsch
Wagner.....Entrance of the Gods into Walhalla, from "Das Rheingold"

TUESDAY EVENING, DECEMBER 1, 1925

Järnefelt.....Praeludium
Sibelius.....Symphony No. 5, in E-flat
Debussy.....L'Après-midi d'un Faune"
Strauss.....Tone Poem, "Tod und Verklärung"

TUESDAY EVENING, DECEMBER 15, 1925

Handel.....Overture in D minor
Beethoven.....Concerto in D major, for Violin and Orchestra
Joseph Szigeti
Moussorgsky.....Prelude and Entr'acte from "Khowantchina"
Strawinsky.....L'Oiseau de Feu"

TUESDAY EVENING, JANUARY 5, 1926

Miaskowsky.....Symphony No. 5, in D major
Loeffler.....Canticum Fratris Solis—St. Francis of Assisi
Soprano Solo—**Povla Frijsh**
Rimsky-Korsakow.....Symphonic Suite, "Scheherazade"
Clavilux played by Thomas Wilfred

TUESDAY EVENING, FEBRUARY 16, 1926

Beethoven.....Concerto in E-flat (Emperor) for Piano and Orchestra
Harold Samuel
Beethoven.....Overture, "Leonore" No. 3
Bach....Brandenburg Concerto in D major, for Piano, Flute, Violin and Strings
Harold Samuel, W. M. Kincaid, Thaddeus Rich
Bach.....Toccata and Fugue in D minor

TUESDAY EVENING, MARCH 9, 1926

Berlioz.....Overture, "Le Carnaval Romain"
Ravel.....Alborada del Gracioso
Albeniz.....Fête-Dieu a Séville
Debussy.....La Cathédrale Engloutie"
Beethoven.....Symphony No. 6, in F (Pastoral)

TUESDAY EVENING, MARCH 23, 1926

Brahms.....Variations on a Theme of Haydn, Choral St. Antoni
Schubert.....Deutsche Tänze
Strauss.....Geschichten aus dem Wiener Wald
Sibelius.....Symphony No. 5, in E-flat

TUESDAY EVENING, APRIL 13, 1926

Varese.....Amériques"
Sibelius.....The Swan of Tuonela"
Mozart.....Symphony in C major (Jupiter)
Bach.....Passacaglia

WASHINGTON, D. C.

WASHINGTON AUDITORIUM

TUESDAY AFTERNOON, OCTOBER 27, 1925

Bach.....Choralvorspiel, "Wir glauben all' an einen Gott"
Mozart.....Concerto in A major, for Piano and Orchestra
Olga Samaroff
Schubert......"Unfinished" Symphony, in B minor
Debussy.....Nocturnes—(a) Nuages, (b) Fêtes
Strauss.....Dance of the Seven Veils, from "Salomé"

TUESDAY AFTERNOON, NOVEMBER 24, 1925

Wagner.....Prelude to Act III, "Lohengrin"
Brahms.....Concerto in D, for Violin and Orchestra
Thaddeus Rich
Salzedo.....Symphonic Poem, "Enchanted Isle"
Harp Solo—**Carlos Salzedo**
Strawinsky....."L'Oiseau de Feu"

TUESDAY AFTERNOON, JANUARY 19, 1926

Ottorino Respighi, Guest Conductor
RESPIGHI
Concerto in the Mixolydian Mode, for Piano and Orchestra
Ottorino Respighi
Old Dances and Airs for the Lute (Sixteenth and Seventeenth Centuries) freely transcribed for orchestra (second suite)
Symphonic Poem, "The Pines of Rome"

TUESDAY AFTERNOON, MARCH 2, 1926

Rachmaninoff.....Concerto No. 2, in C minor, for Piano and Orchestra
Lester Donahue
Albeniz.....Fête-Dieu a Séville
Debussy....."La Cathédrale Engloutie"
Strawinsky....."L'Oiseau de Feu"
Bach .....Passacaglia

TUESDAY AFTERNOON, MARCH 30, 1926

Vivaldi.....Concerto in A minor, for Violin and Orchestra
Sascha Jacobsen
Bach.....Toccata and Fugue in D minor
Mendelssohn.....Concerto in E minor, for Violin and Orchestra
Sascha Jacobsen
Wagner.....Vorspiel and Liebestod, from "Tristan und Isolde"

BALTIMORE, MD.

LYRIC THEATRE

WEDNESDAY EVENING, OCTOBER 28, 1925

Bach.....Choralvorspiel, "Wir glauben all' an einen Gott"
Mozart.....Concerto in A major, for Piano and Orchestra
Olga Samaroff
Schubert....."Unfinished" Symphony in B minor
Debussy.....Nocturnes—(a) Nuages, (b) Fêtes
Strauss.....Dance of the Seven Veils from "Salomé"

WEDNESDAY EVENING, JANUARY 20, 1926

Ottorino Respighi, Guest Conductor

RESPIGHI

Concerto in the Mixolydian Mode, for Piano and Orchestra

Ottorino Respighi

Old Dances and Airs for the Lute (Sixteenth and Seventeenth Centuries) freely transcribed for orchestra (second suite)

Symphonic Poem, "The Pines of Rome"

WEDNESDAY EVENING, MARCH 31, 1926

Vivaldi.....Concerto in A minor, for Violin and Orchestra

Sascha Jacobsen

Bach.....Toccata and Fugue in D minor

Mendelssohn.....Concerto in E minor, for Violin and Orchestra

Sascha Jacobsen

Wagner.....Vorspiel and Liebestod, from "Tristan und Isolde"

WESTERN TOUR

PITTSBURGH, PA.
Syria Mosque—Monday Evening, February 22, 1926

DAYTON, OHIO
Memorial Hall—Tuesday Evening, February 23, 1926

CHICAGO, ILL.
Orchestra Hall—Wednesday Evening, February 24, 1926

TOLEDO, OHIO
Rivoli Theatre—Thursday Evening, February 25, 1926

CLEVELAND, OHIO
Public Auditorium—Friday Evening, February 26, 1926

DETROIT, MICH.
Masonic Hall—Saturday Evening, February 27, 1926

Rachmaninoff.....Concerto No. 2, in C minor, for Piano and Orchestra

Lester Donahue

Albeniz.....Fête-Dieu a Séville
Debussy.....“La Cathédrale Engloutie”
Strawinsky.....“L’Oiseau de Feu”
Bach.....Passacaglia

PRINCETON, N. J.

ALEXANDER HALL

TUESDAY EVENING, APRIL 20, 1926

Thaddeus Rich, Conducting

Brahms.....Symphony No. 1, in C minor
Debussy.....“La Cathédrale Engloutie”
Saint-Saëns.....Symphonic Poem, “Danse Macabre”
Rimsky-Korsakow....Introduction and Wedding Procession from “Le Coq d’Or”

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